

SLADE
DRAWING
150

U.C.L.

SLADE SCHOOL.

ATTENDANCE BOOK.

M Collins
M B ...
E H Bray

That
J Tubul
C. Letherington
A Adair
G E. ...
R. ...
Alice M. ...
S. ...
G. ...

P
T
G. ...
S. Paul.
William ...
A. ...

UY
F. Ulph.

D
J. ...
Edwards
Mrs. ...
R. ...

IJ
M. ...
Amy ...
M. ...
N. ...
D. ...
C. ...
S. ...

R
M. ...
L. ...
A. ...
E. ...
L. ...
G. ...

K
D. ...
M. ...

W
H. ...
M. ...
A. ...
D. ...
J. ...
G. ...
J. ...
H. ...
M. ...
Edna ...

G



Heny.

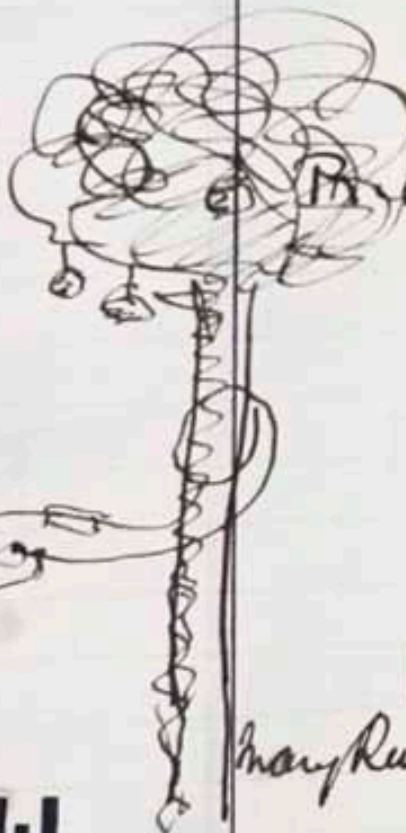
Hager
of Bayl
M & Hawes

N

dt. Waring

C

Cald
cot



P

Radham

T

L. Taylor
Jamy

UV

Vorskeph

R

Mary Russell

IJ

Judd

W

Grace Coquilson
Dorothy Wrighton
W. Ward

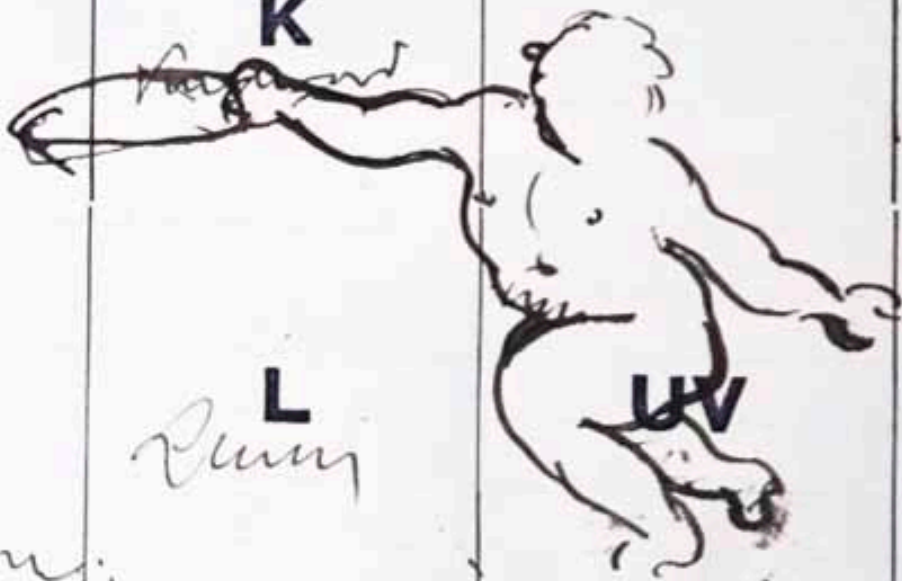
C

IJ



T

K



L

Runny

UV



D

*Robin Jani
Dobell*



M

*Shelley
Bolton*

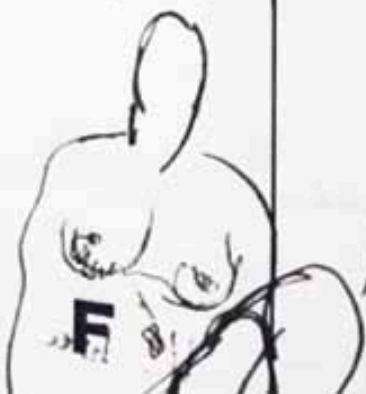
W

Wagner

E

*E. H. Gage
C. Green*

Orphan



C A T

F (continued)

A P E

W. P. Bennett
~~H. P. Bennett~~

H O G G E

a. f. Quana

B E E

Barnstaple

Dei. Brown

W. Brown

W. Brown

J. Byrd

P Y T H O N

~~H. Hill~~

F. R. Hill

H O R S E



Slade
Stadler

~~S. Bass~~

S. Bass

St. Bass

Sells

Salamanca



P I U O N

I C E

Cowsham

K O O K O O

K. K. K. K.

K. K. K. K.

K. K. K.

O T T E R

O. T. T.

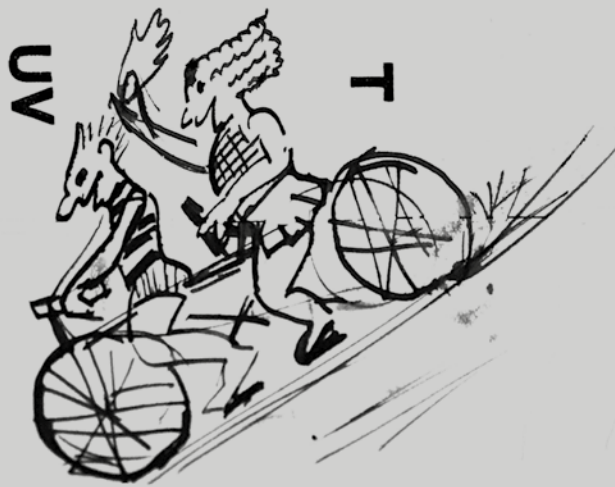
O. T. T.

O. T. T.



Drawing is the art of representing the appearances of objects, by imitation, or expressing, by lines and shades, the form or appearance of any thing in nature or art, the copying of another draft, or any design conceived in the mind, and all this without the assistance of mathematical rules. (...) its great use is not confined to painters, engravers, gardeners, embroiderers, weavers, (...); but the mathematician, engineer, architect and navigator daily practise it. (...) its use appears in every station of life.

The Complete Drawing-Master, London, Henry Parker, 1763.



<i>Foreword</i>	4
Kieren Reed	
<i>Introduction</i>	6
Liz Rideal	
<i>Slade Artists 2022</i>	9
<i>Aspects of Drawing: works from UCL Art Museum</i>	
Liz Rideal	
<i>Drawing from a drawing</i>	54
<i>Drawing Materials</i>	60
<i>Line Drawing</i>	74
<i>Calibrations</i>	82
<i>Line to Light</i>	86
<i>Tone and Light</i>	92
<i>Drawing Tone</i>	96
<i>Drawing from the Readymade</i>	100
<i>Landscape and Figuration</i>	108
<i>Composition</i>	122
LIST OF WORKS	129
ACKNOWLEDGEMENTS	131

Foreword

Record these (your observations) with rapid notations in this manner in a little notebook which you should always carry with you. It should be of tinted paper so that you cannot make erasures, but you must renew it when it is used up. For those things should not be erased but rather kept with great care, because so great is the infinity of shapes and attitudes of things that the memory is incapable of retaining them all. Therefore keep them as your points of reference and masters.

Leonardo da Vinci (1452-1519)

The Slade School of Fine Art opened its doors in 1871. What better way to mark 150 years of art school teaching than a book celebrating the art of drawing. In addition to the 150 printed copies, the book will be available to download from both the Slade and ArtUK websites. This book bridges time and departments within University College London resulting in a book-work-document recording the art of western European drawing into the twenty-first century. The historic drawings are from UCL Art Museum's collections; a fascinating accumulation of gifts and Slade School of Fine Art prize-winning donations. The contemporary works created by current staff, expose the diversity of artistic practice and exemplify our pedagogic ethos and the condition of drawing today. These strands of research combine theory and practice making this a unique record of this discipline and we are grateful for the support of Circle Press, the Dean of Arts and Humanities Strategic Fund and the Slade Fund.

Professor Kieren Reed, Slade Director



Introduction

Drawing remains as indefinable as its uses and manifestations are multiple, encompassing all that is simple yet complex, and democratic in its essence - as finger and mud are basic materials. This way of working has been the touchstone of our practice at this special art school since the beginning. The brief for the first part of this project was open; current Slade teaching staff were invited to make a drawing to their own definition - during 2022, using a paper support of the book's dimension, 26 x 21cms. There were no other instructions.

The results are an 'open book' of line, tone and imagination that reflects the plurality of interest and talent of artists who work in the same place, at the same time, but with different artistic passions, experience and knowledge. Styles can characterise periods of time and in this way the drawings included here reflect the zeitgeist of our own era. The drawings selected from UCL Art Museum's collections were initially chosen to support the Slade drawing courses run by Sandra Smith. These offer perspectives on the specifics of the art of drawing and suggest a foundation for appreciating a history of Western European drawing. I am delighted to see the 'lockdown' texts that accompanied those images emerge as part of this celebratory volume. The addition of contemporary works adds a special dimension through the juxtaposition of old and new, making the book into a statement about a moment in time and the connectivity of this discipline. Drawing remains an everyday method of communication and now digital drawing expands the canon. Computer drawing programmes replicate traditional methods of shading, hard and softness of pencil and so on. Nonetheless, the poetry of the original autograph line as a magical reality is admired and cherished within our society.

As artists we are always looking both towards the future, and over our shoulders, and back at the past. We are inspired by fellow artists, with certain images remaining in our mind's eye throughout our lives: some are mentors and can provide a form of security during our own individual art quests. Other artists teach us things and we in turn impart our own knowledge. Art schools are about that sharing of the image bank. This book is a consolidation of that type of sharing and the power of the pencil and associated media. Drawing, whether by hand or as a digital expression, underpins the way we view and relate to our world.

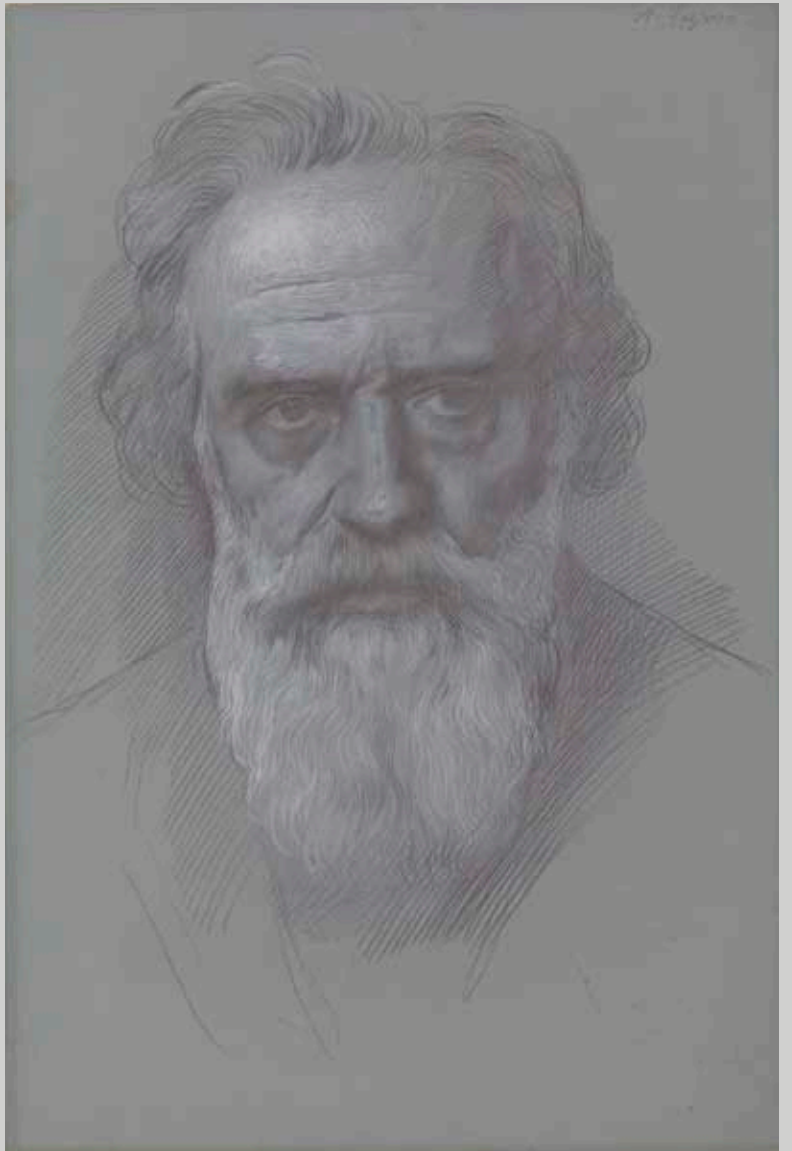
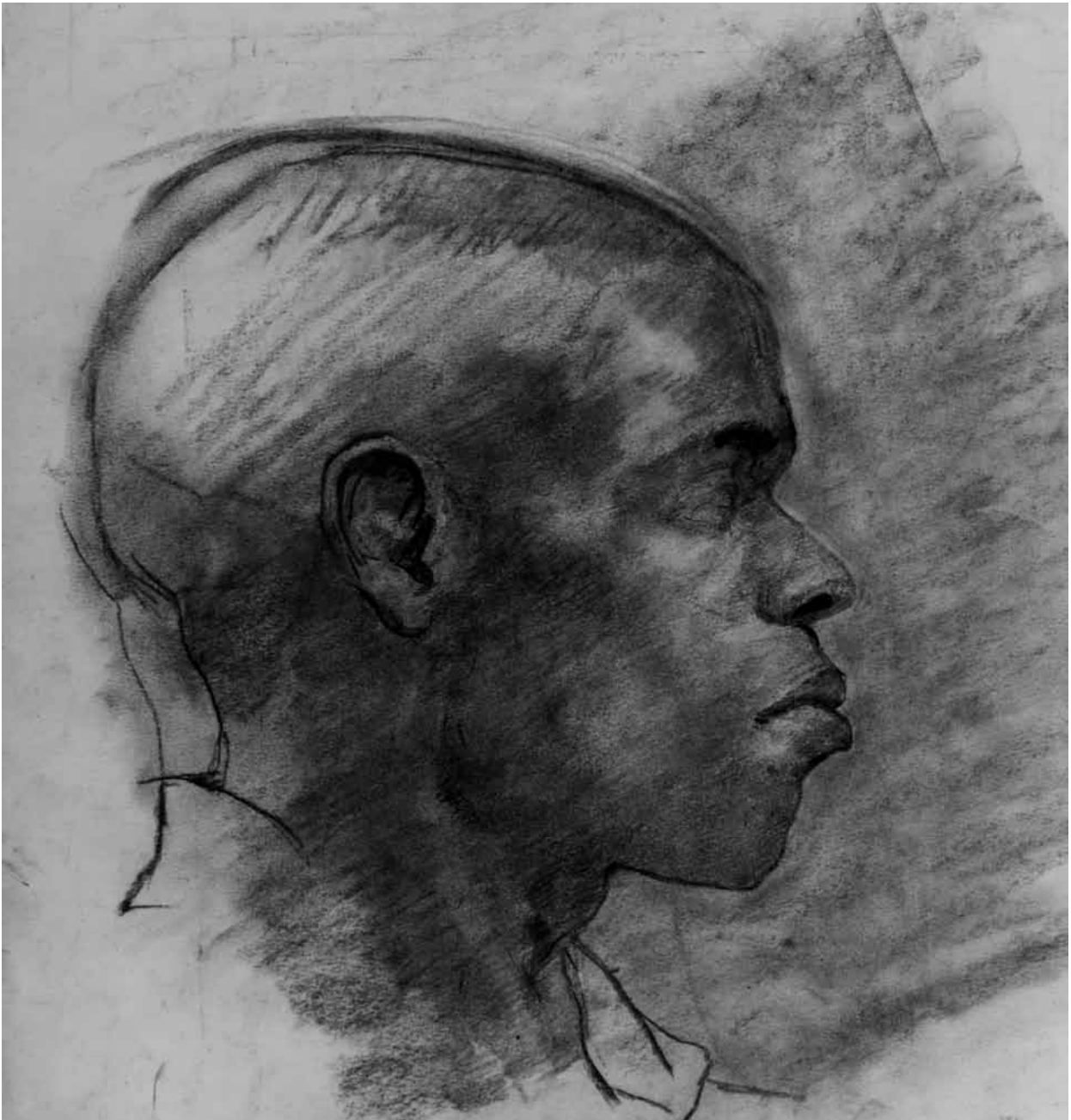


Image above:
Alphonse Legros (1837 - 1911), Slade Professor
1875-92, *Self-Portrait*, c. 1895 - 1905,
silverpoint touched with white chalk on blue
prepared ground, 236 x 186mm (LDUCS -
1384)



Slade Artists
2022



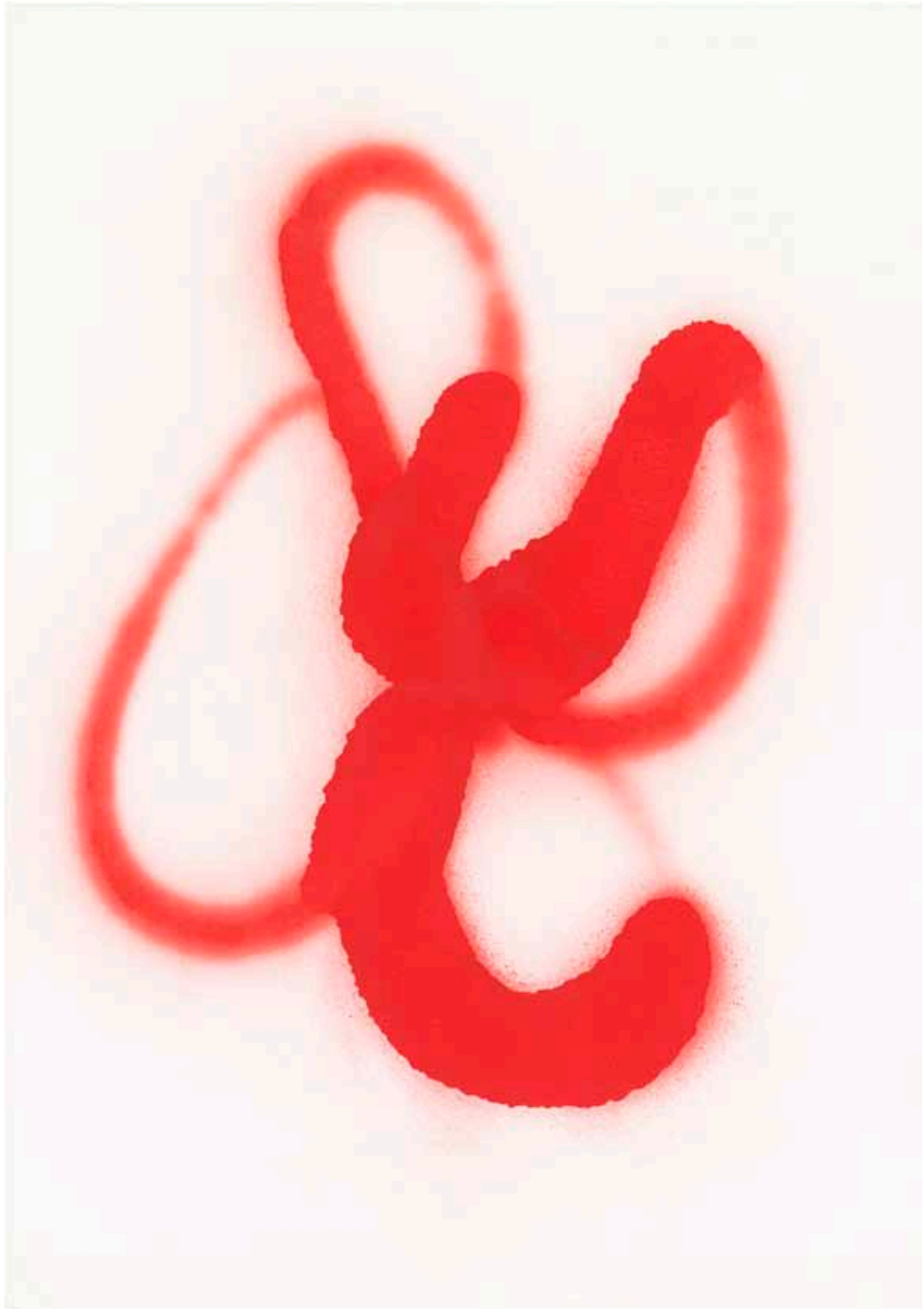






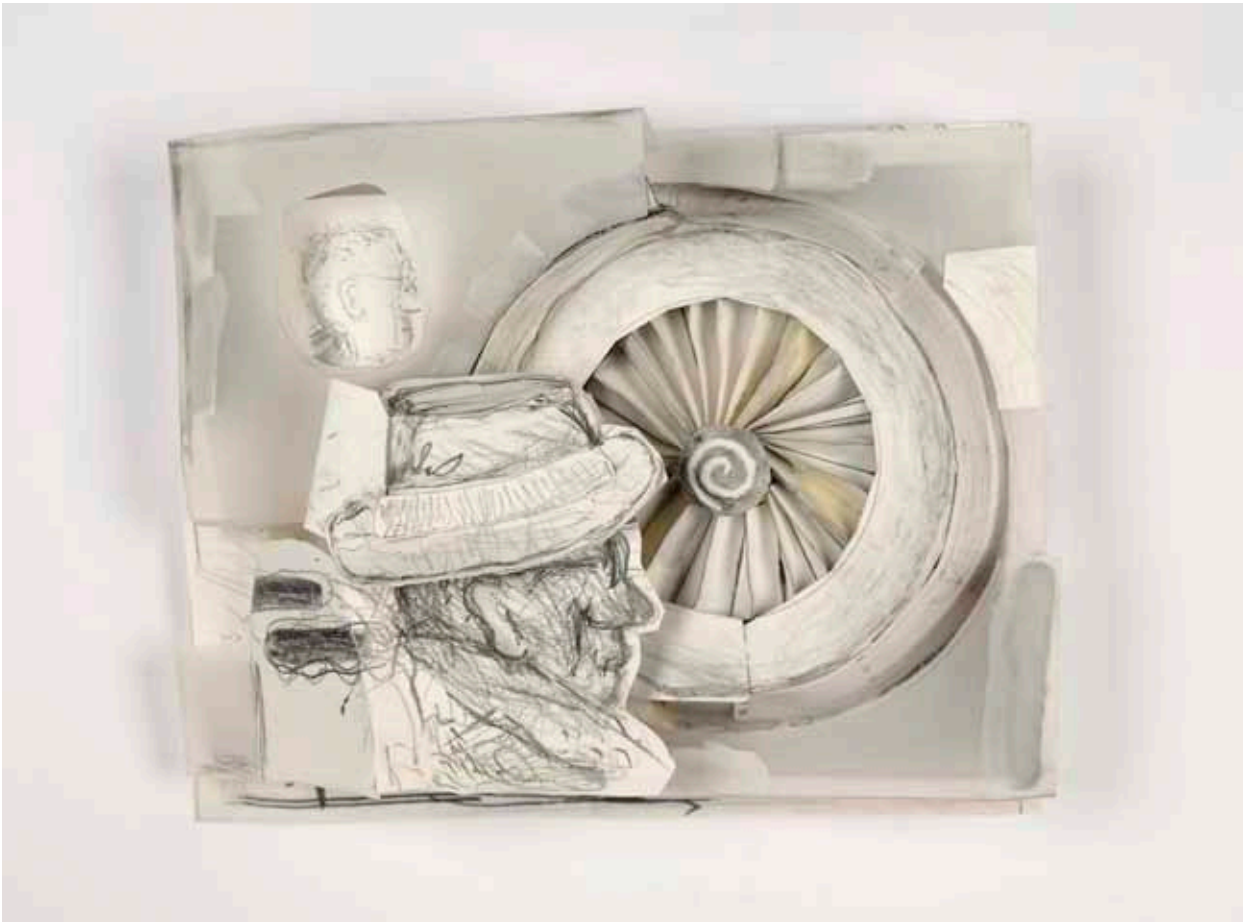






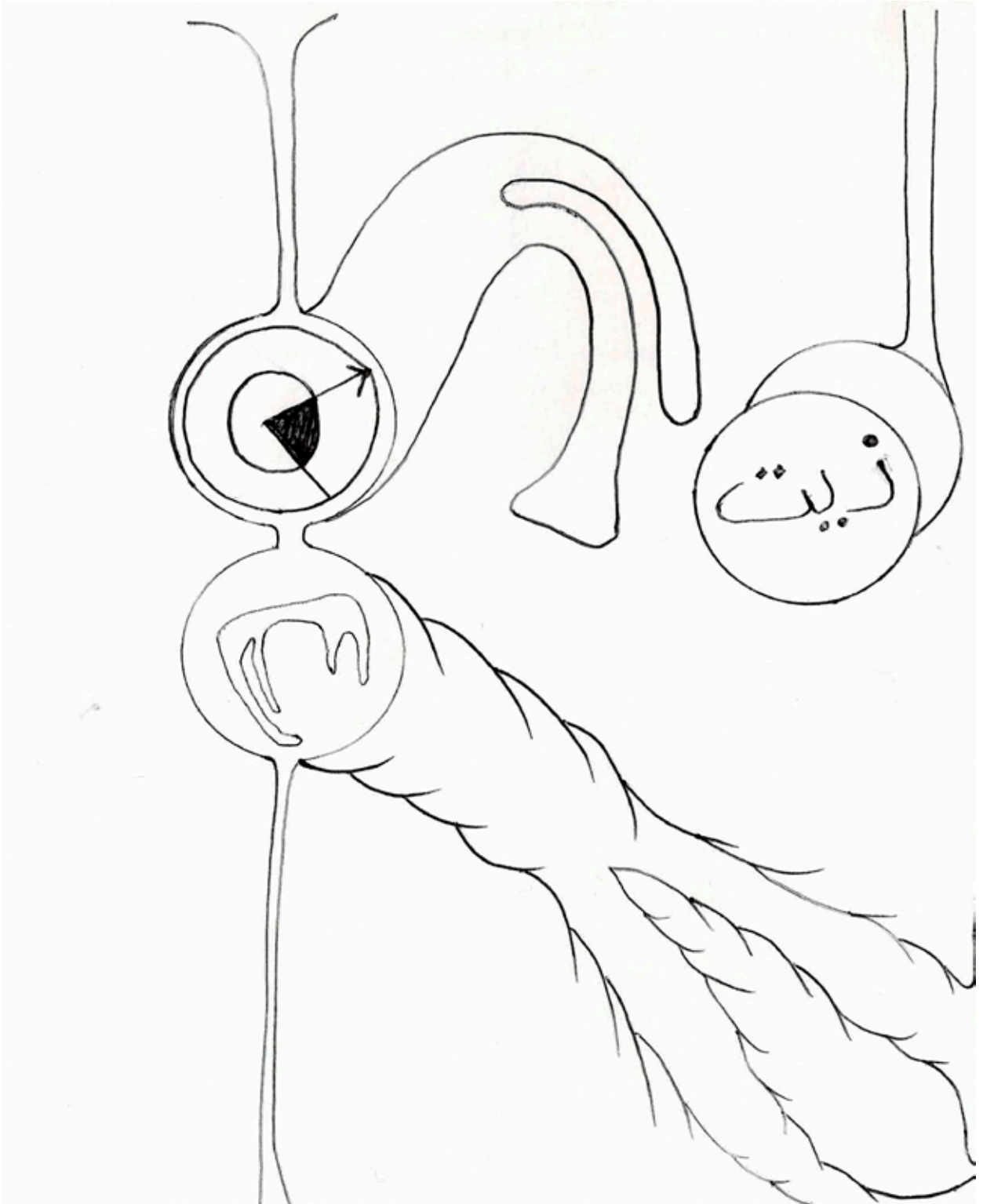


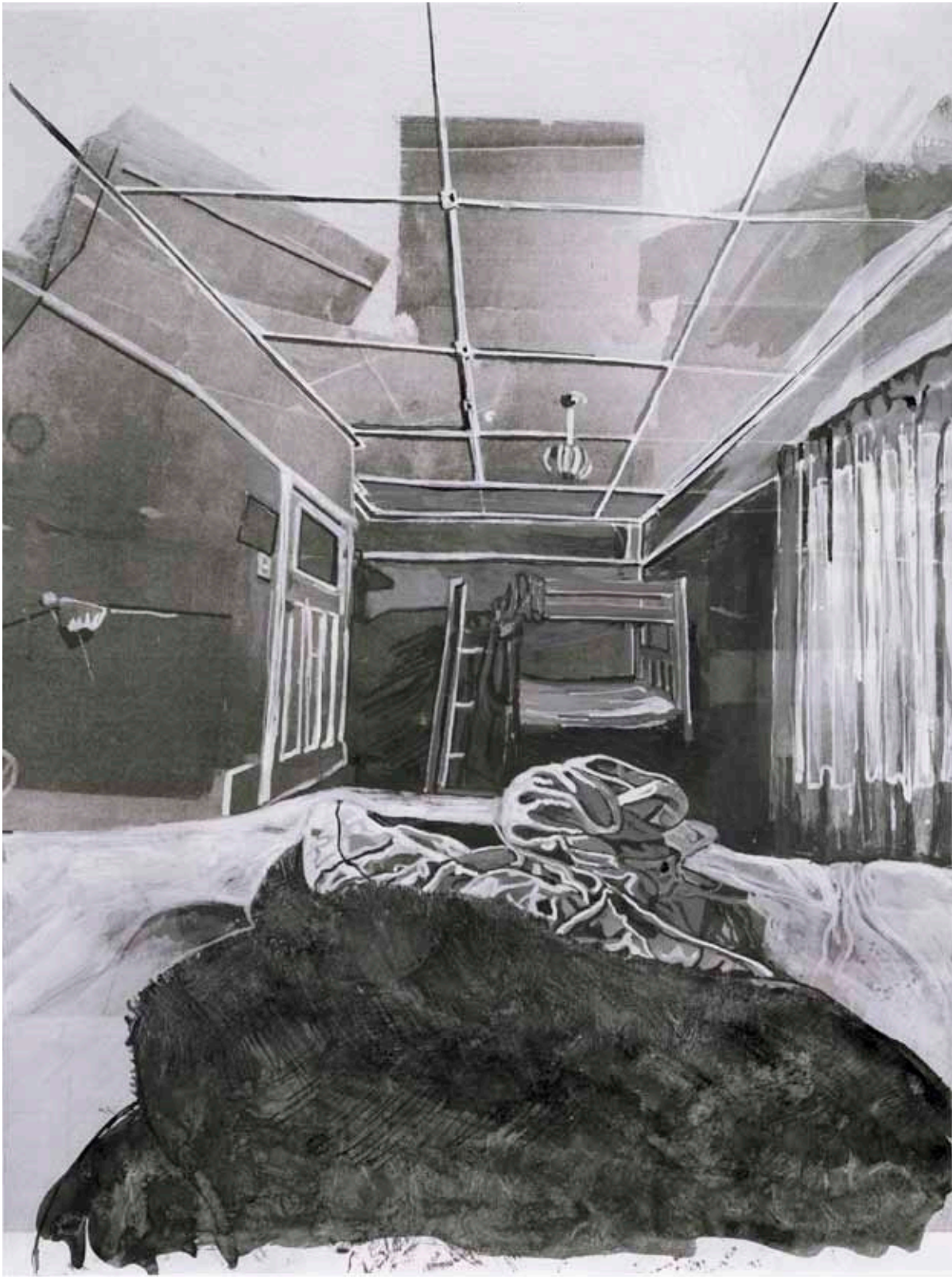


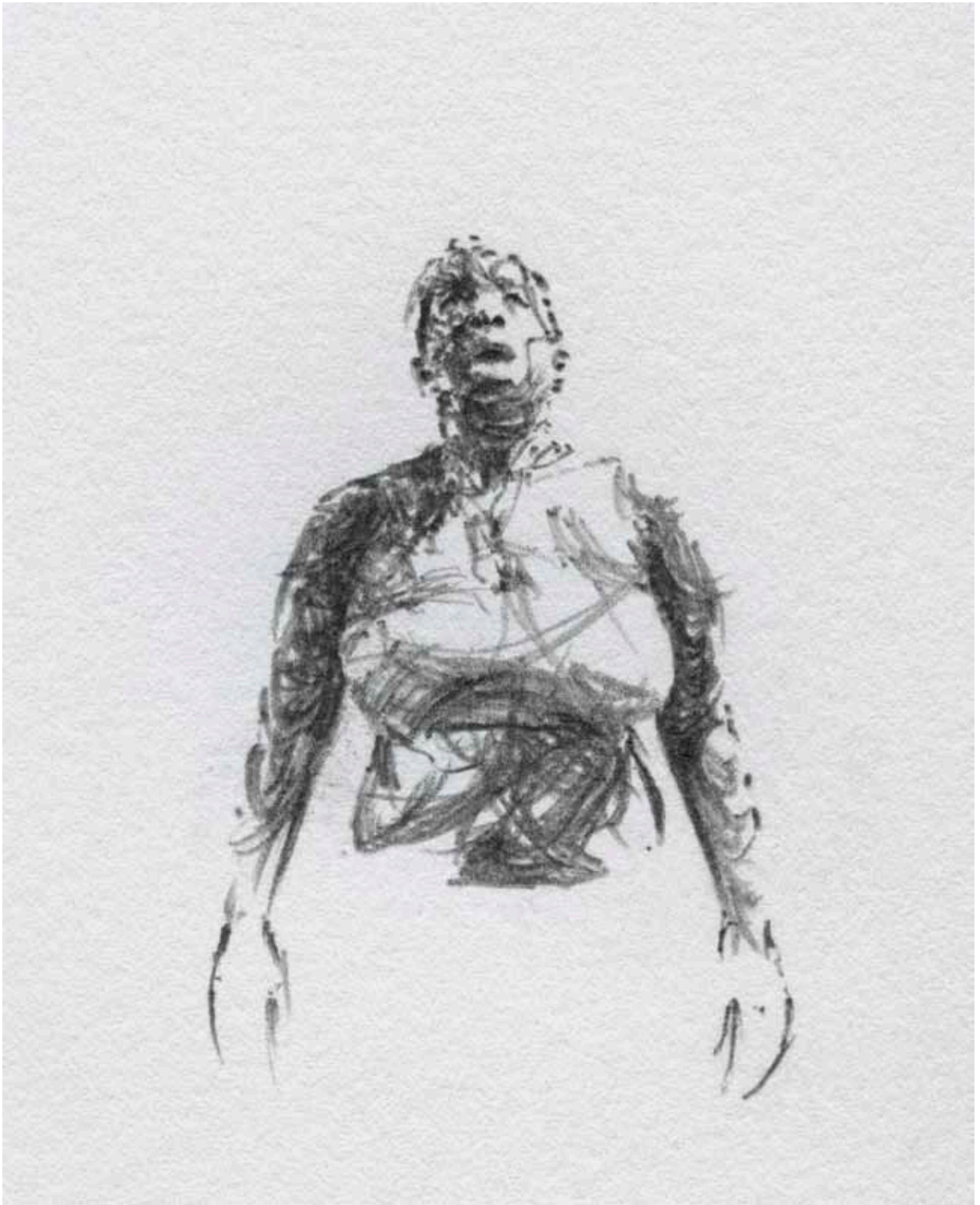


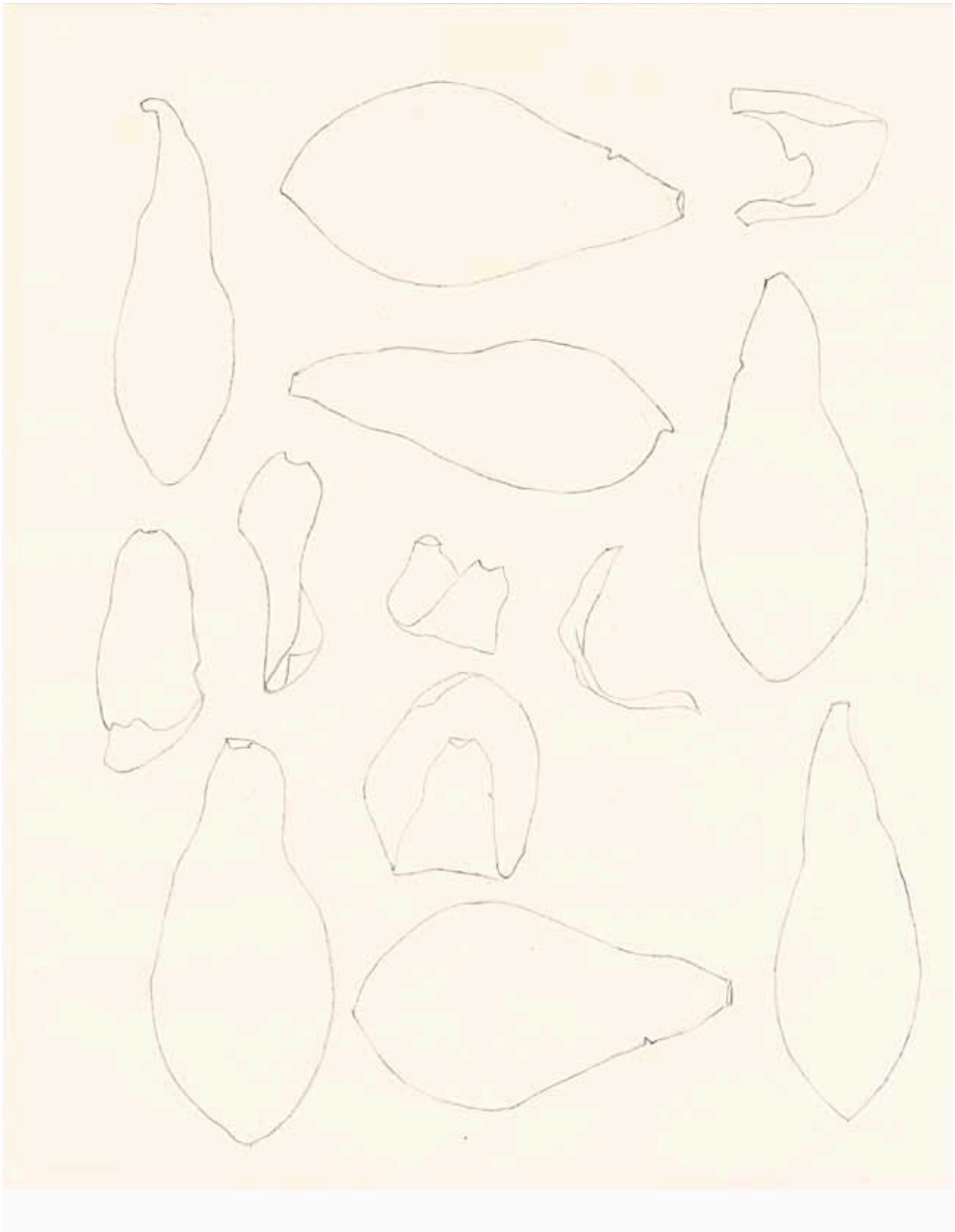




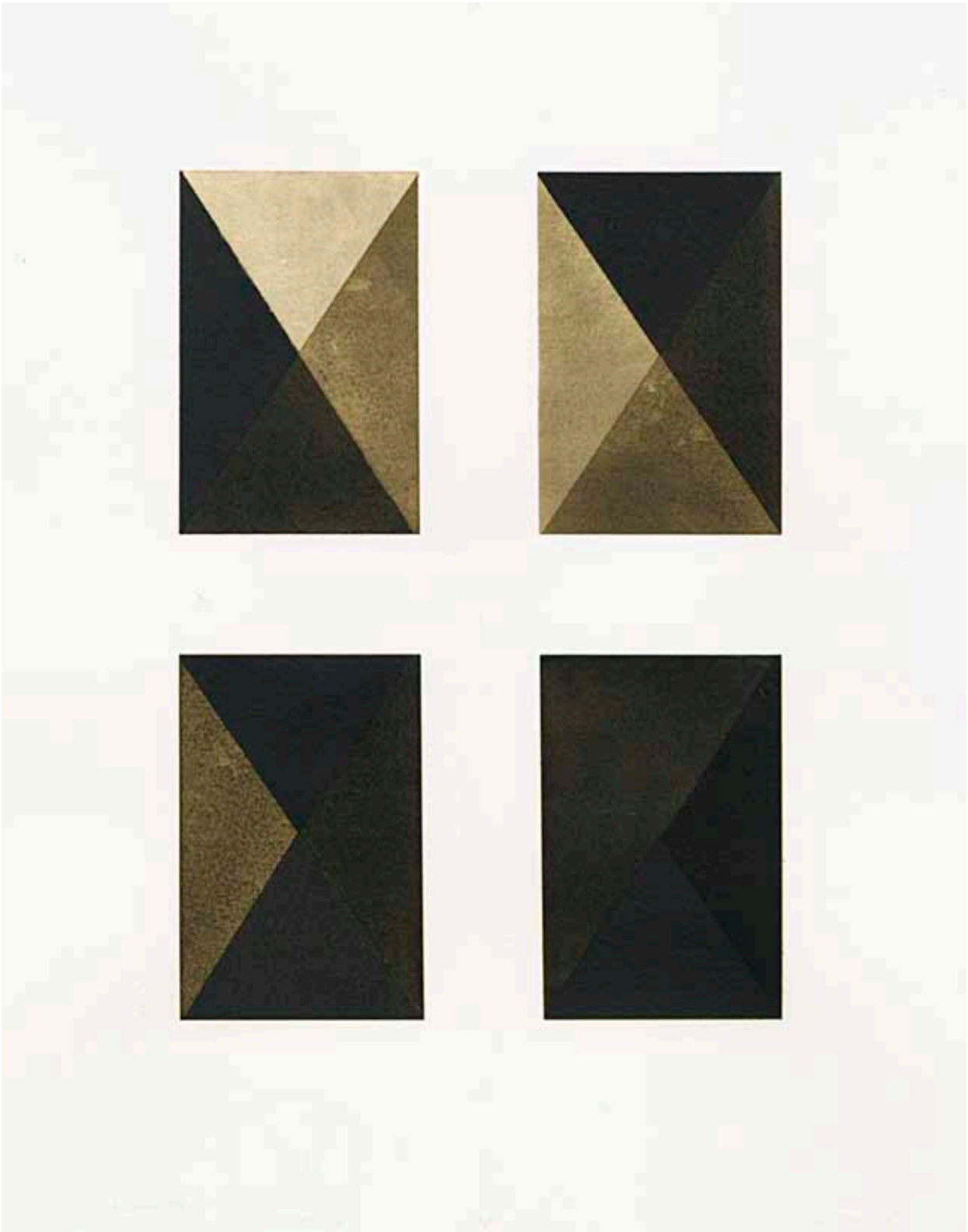






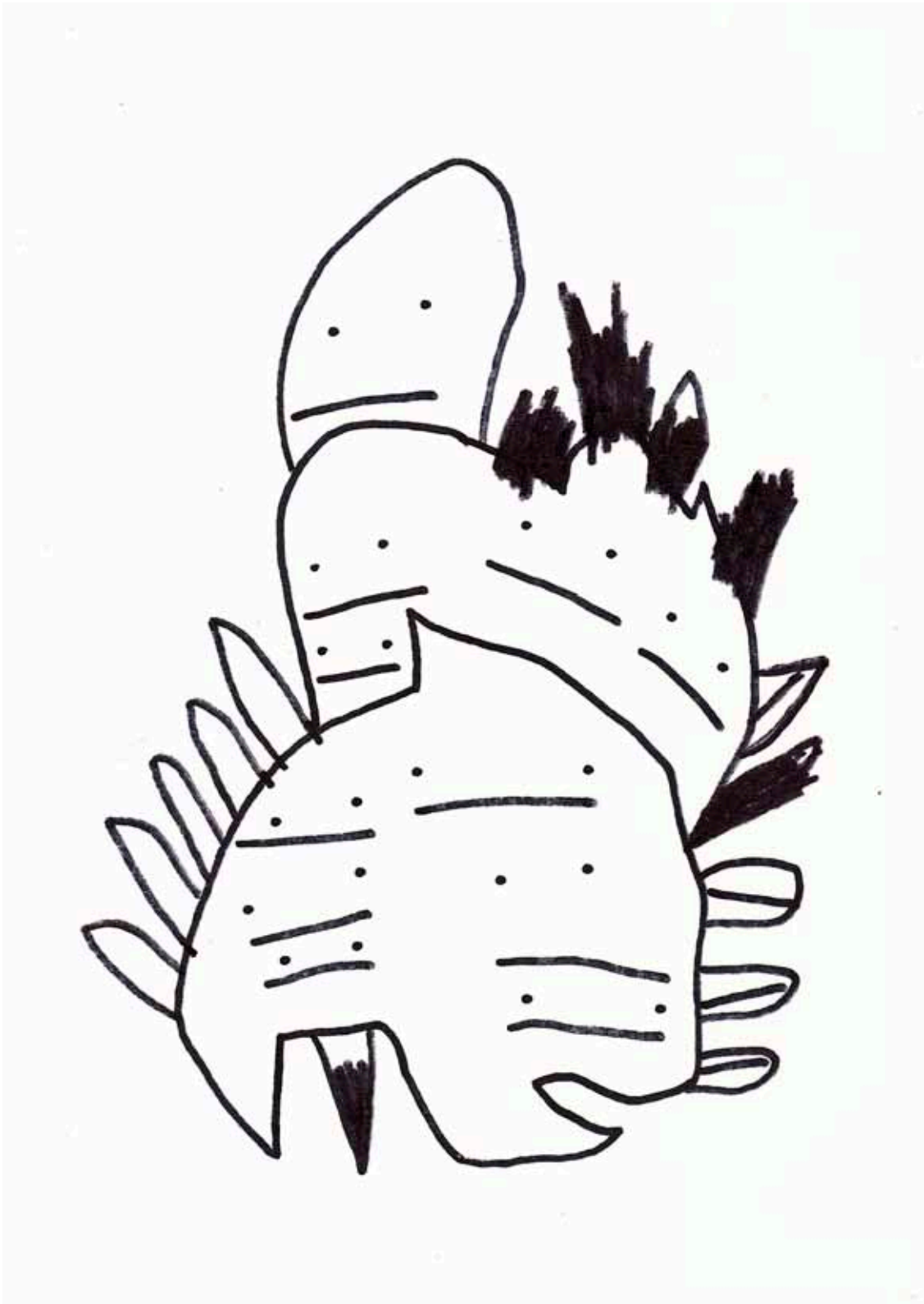








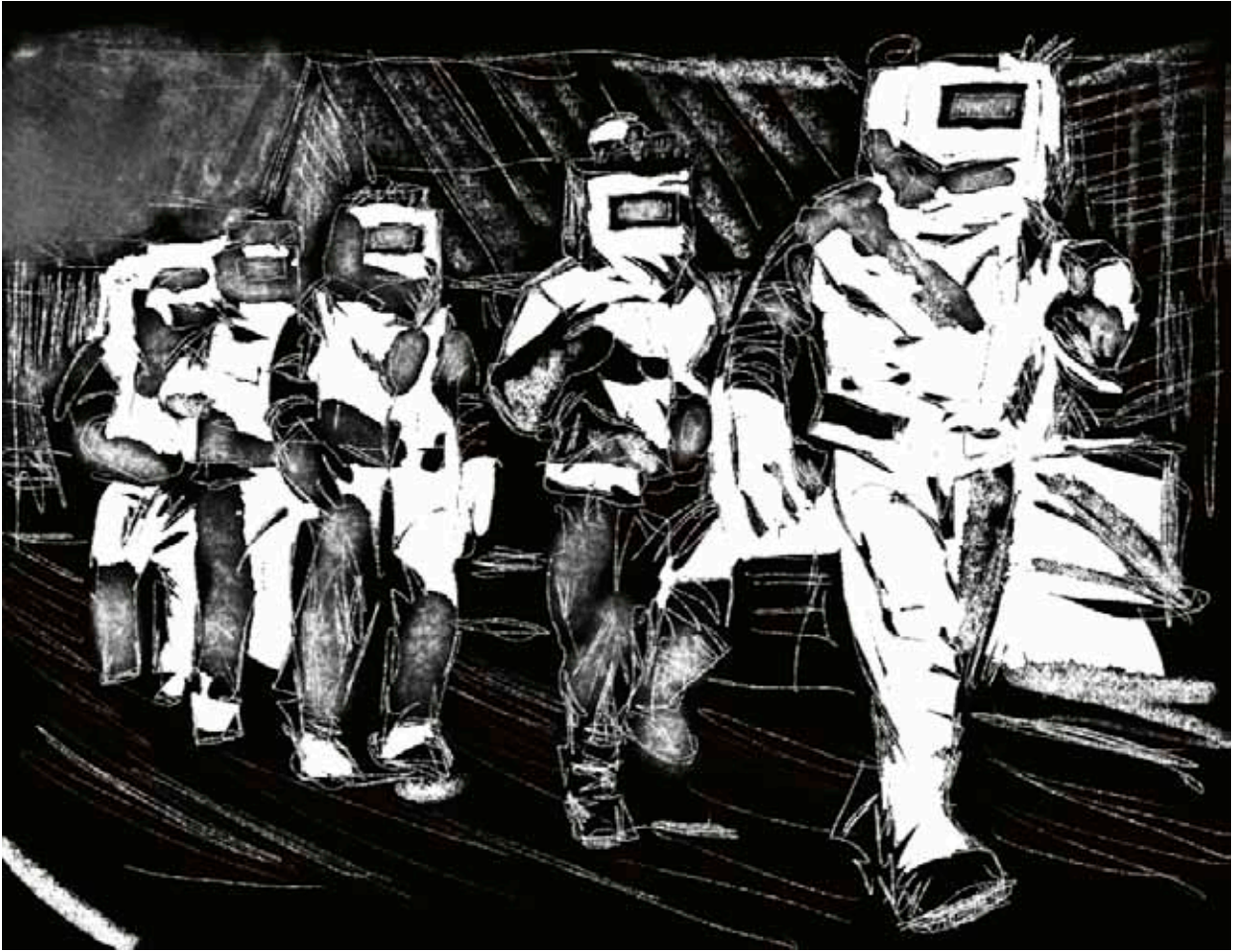


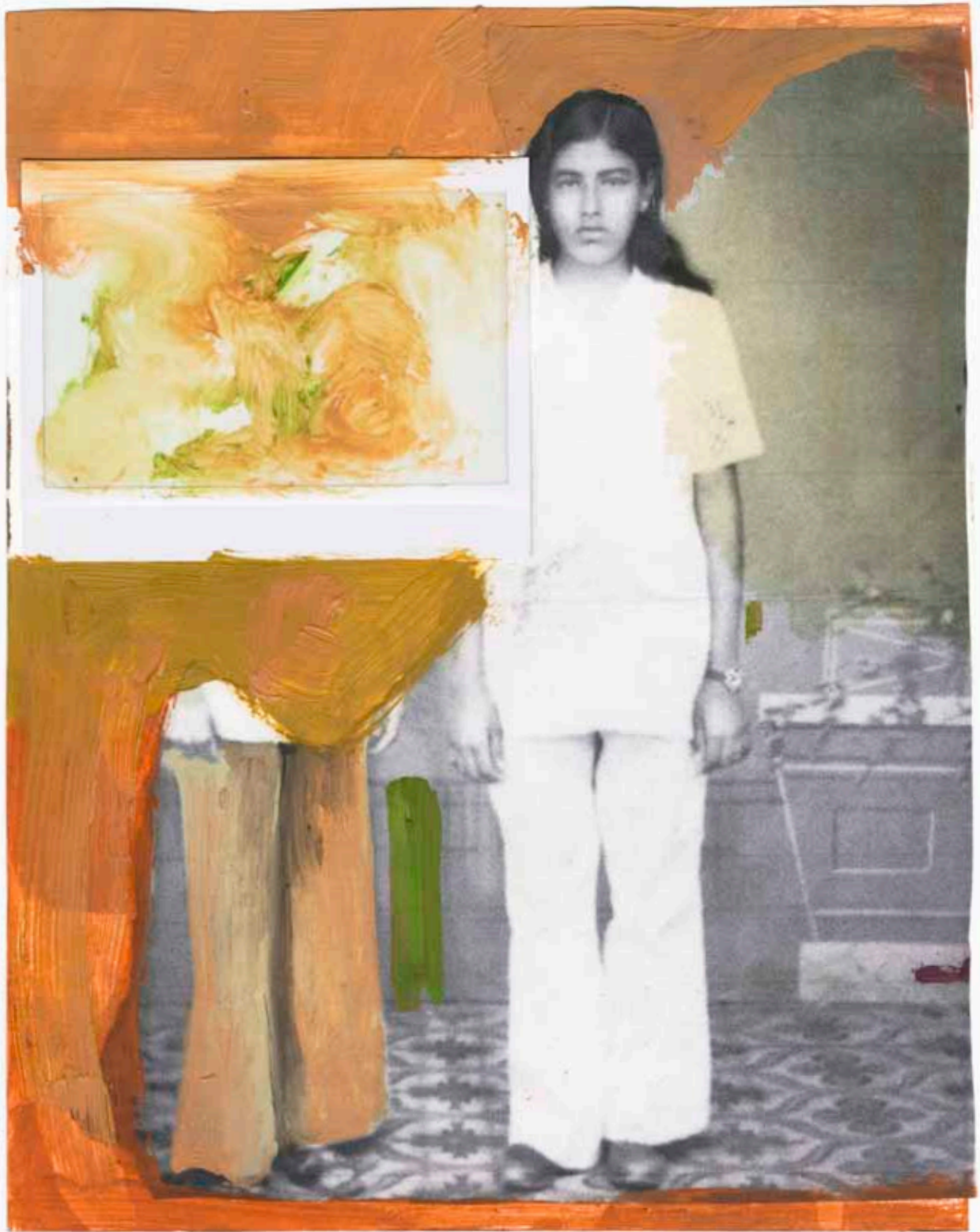




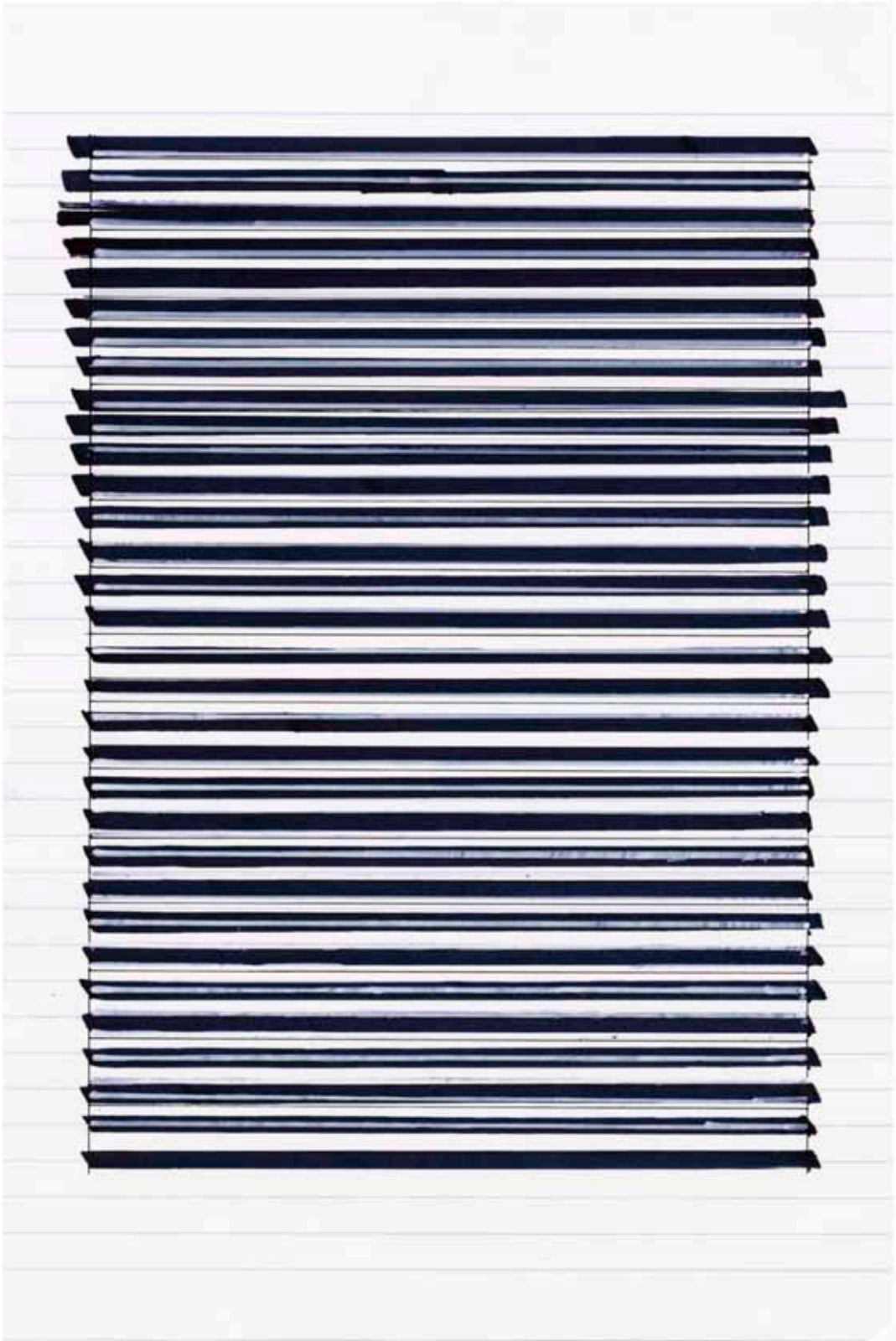
Drawing #1290 Balcony Honeysuckle (11:34, 17/6/22, N.52°493, E.13°437)

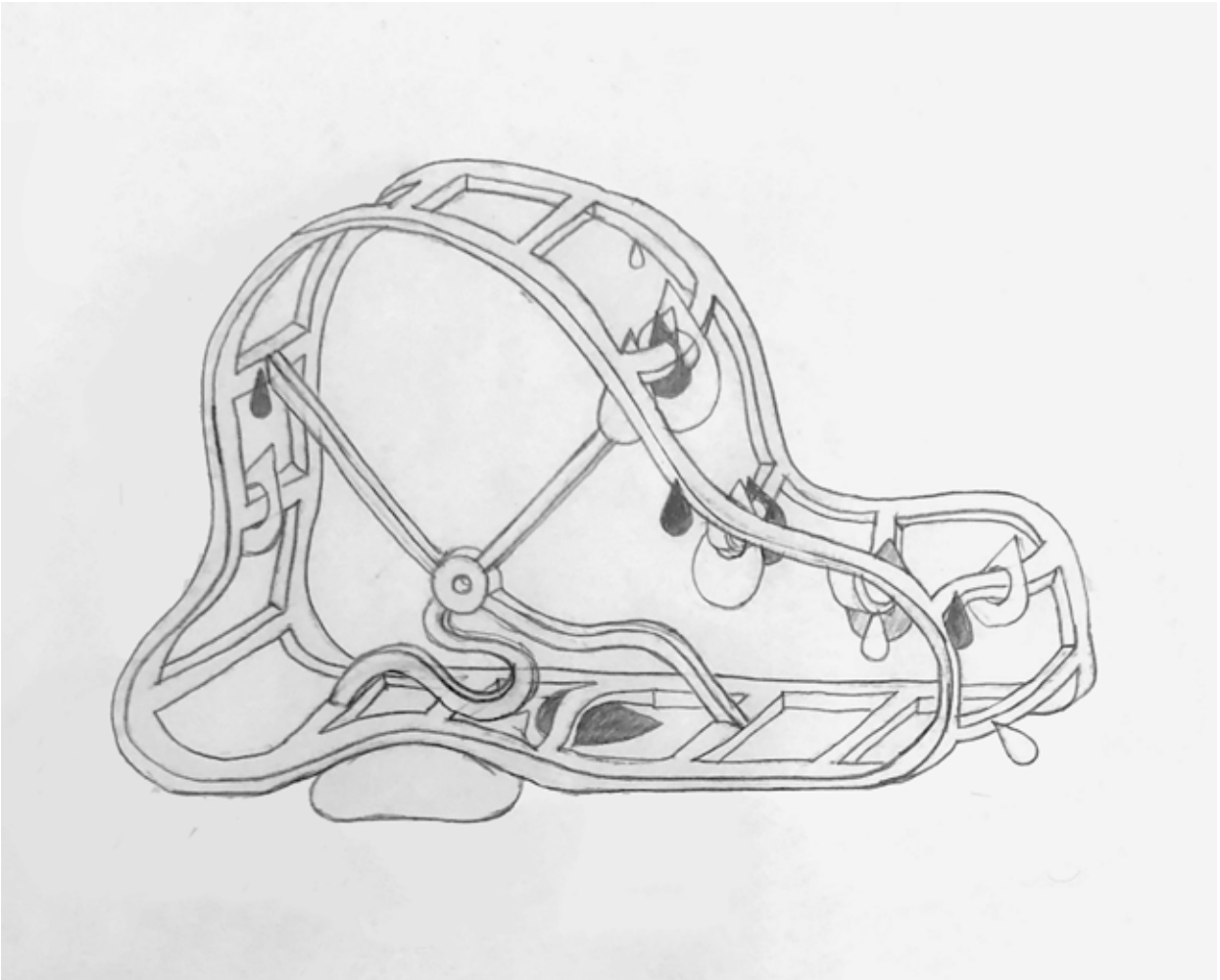














SLADE

Name

Patricia Jones

Patricia Jones

TUTOR TO ART STUDENT

The Slade School of Fine Art
11, COWER STREET, WC1E 6BT

TUTOR TO ART STUDENT

Patricia Jones
TUTOR TO ART STUDENT

UNIVERSITY COLLEGE
Slade
School of
Fine Art
LONDON

UNIVERSITY COLLEGE
Slade
School of
Fine Art
LONDON

Patricia Jones
The Slade School of Fine Art
11, COWER STREET, WC1E 6BT

ACCEPT

NOT TO BE REPRODUCED
WITHOUT PERMISSION

NOT TO BE REPRODUCED
WITHOUT PERMISSION

ACCEPT

NOT TO BE REPRODUCED
WITHOUT PERMISSION

ACCEPT

NOT TO BE REPRODUCED
WITHOUT PERMISSION

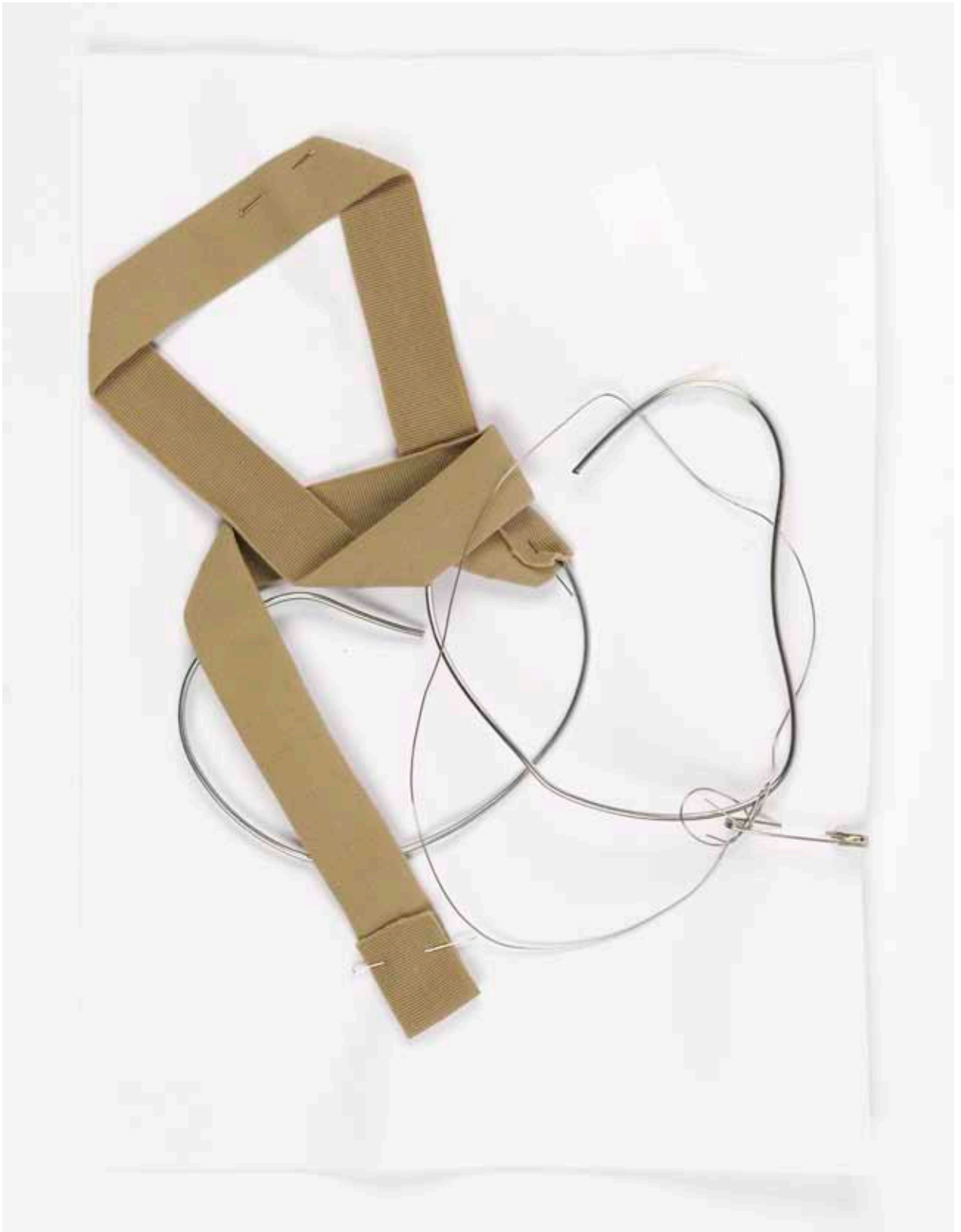
ACCEPT

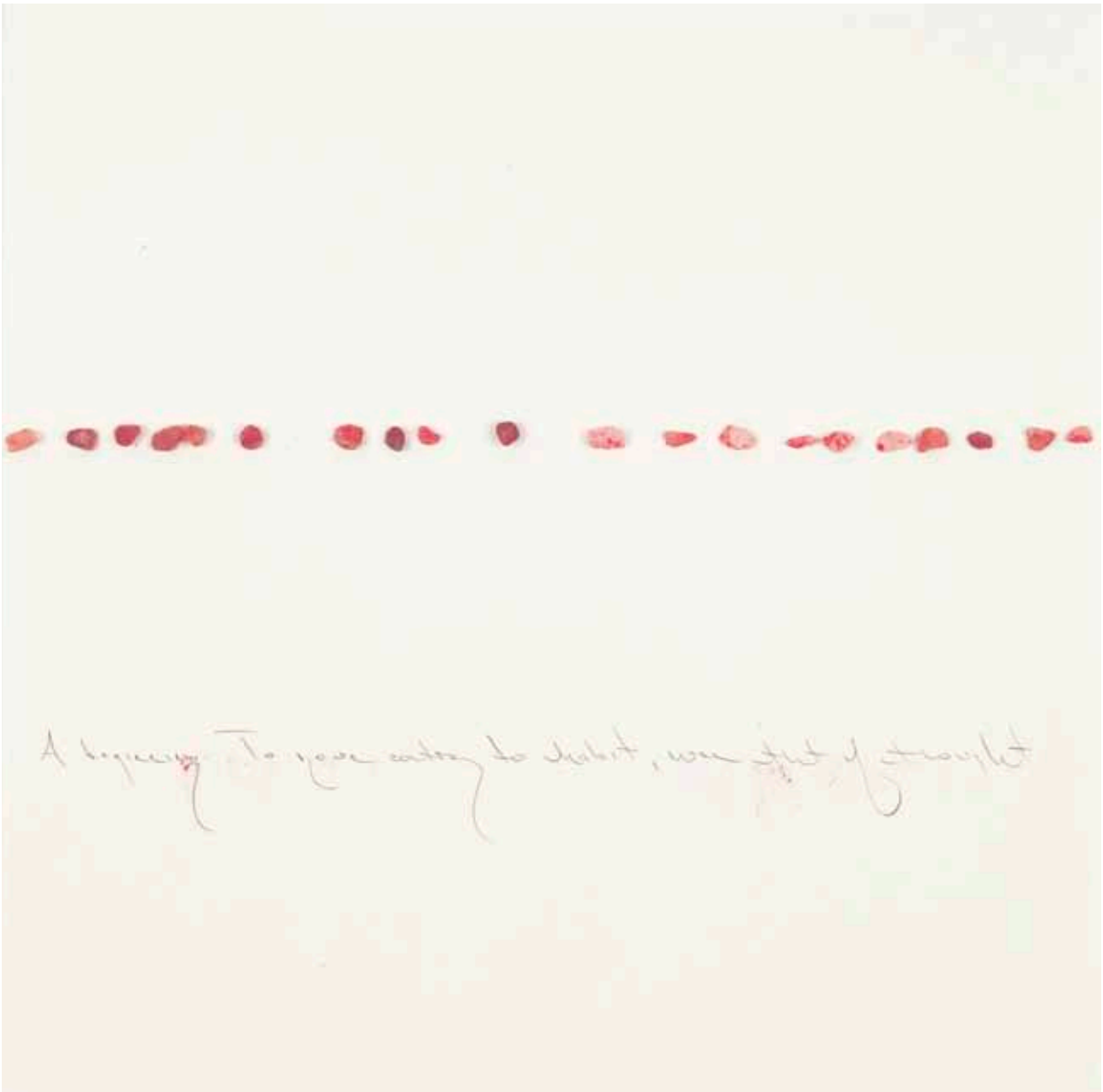
REJECTED

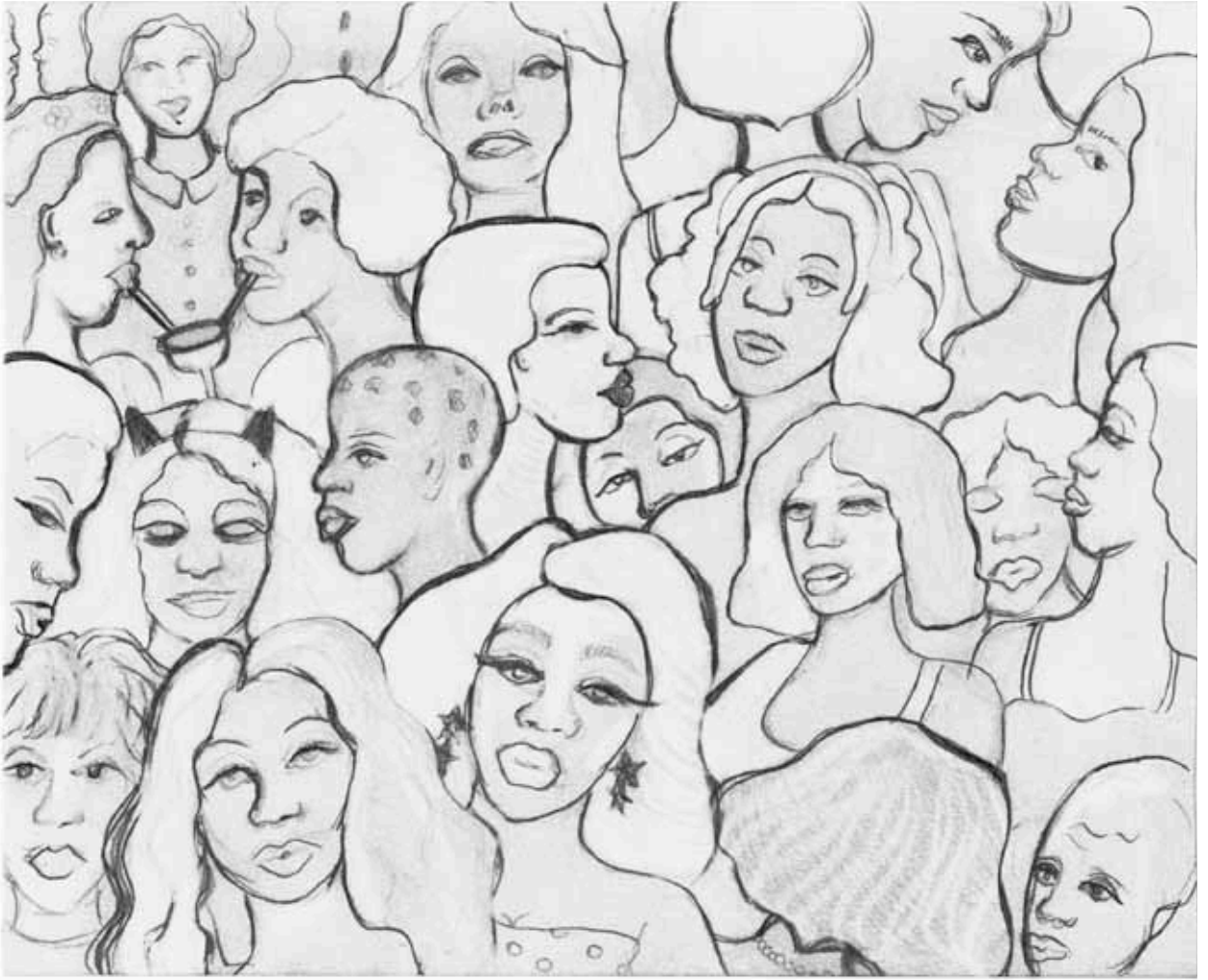
ACCEPT

REJECTED

ACCEPT





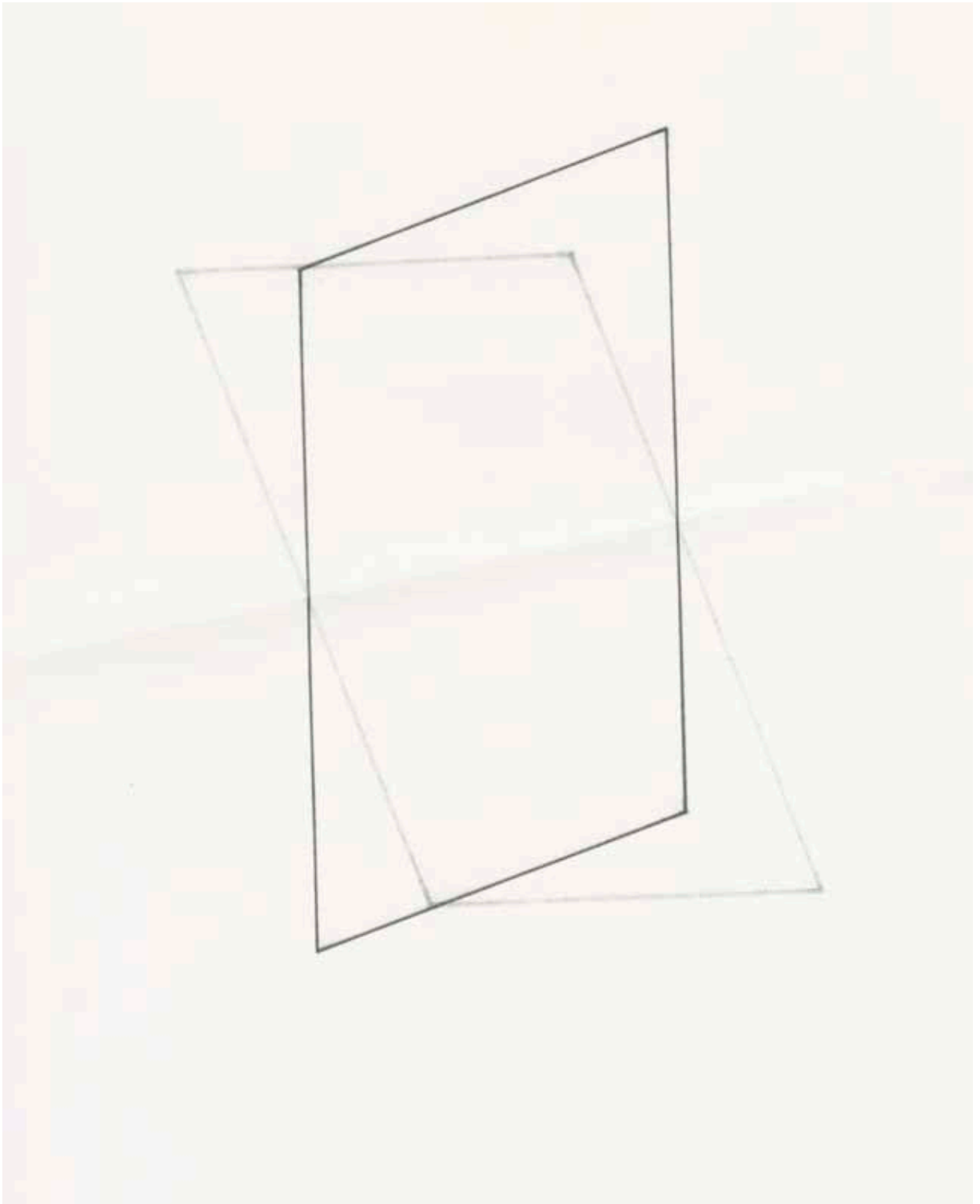


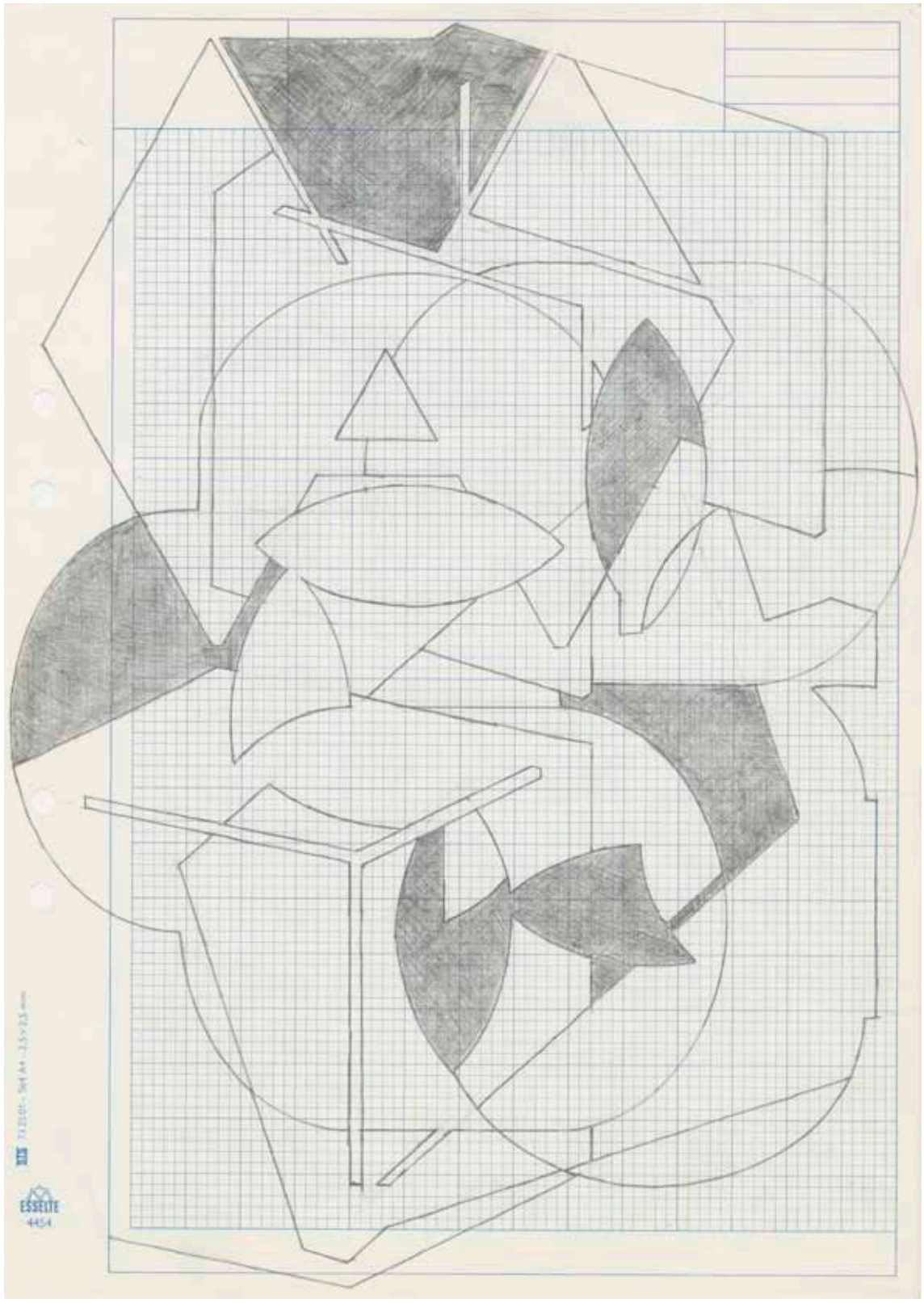
THE
WORLD
WILL END
IN THE
YEAR 2030

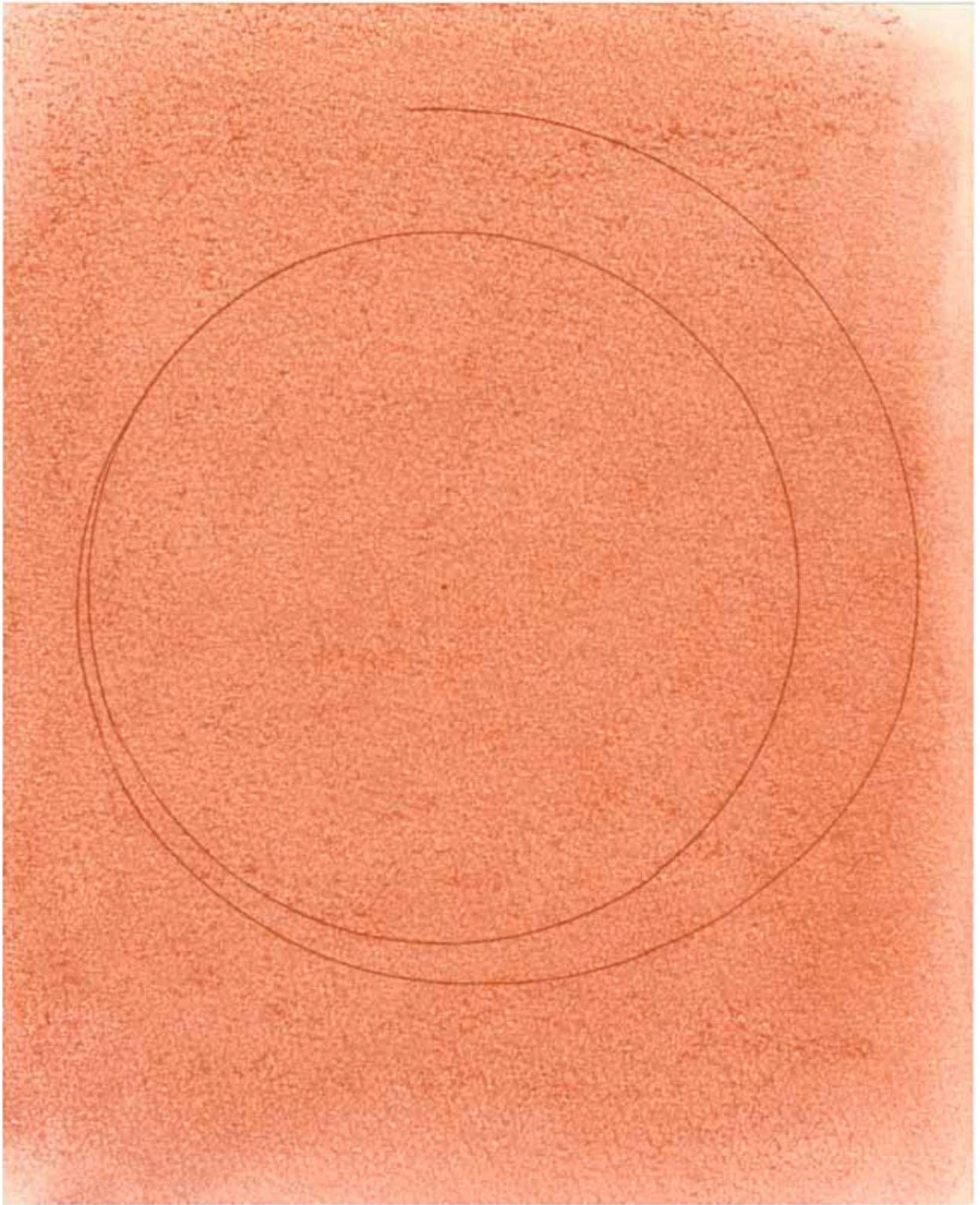
-SIR ISAAC NEWTON



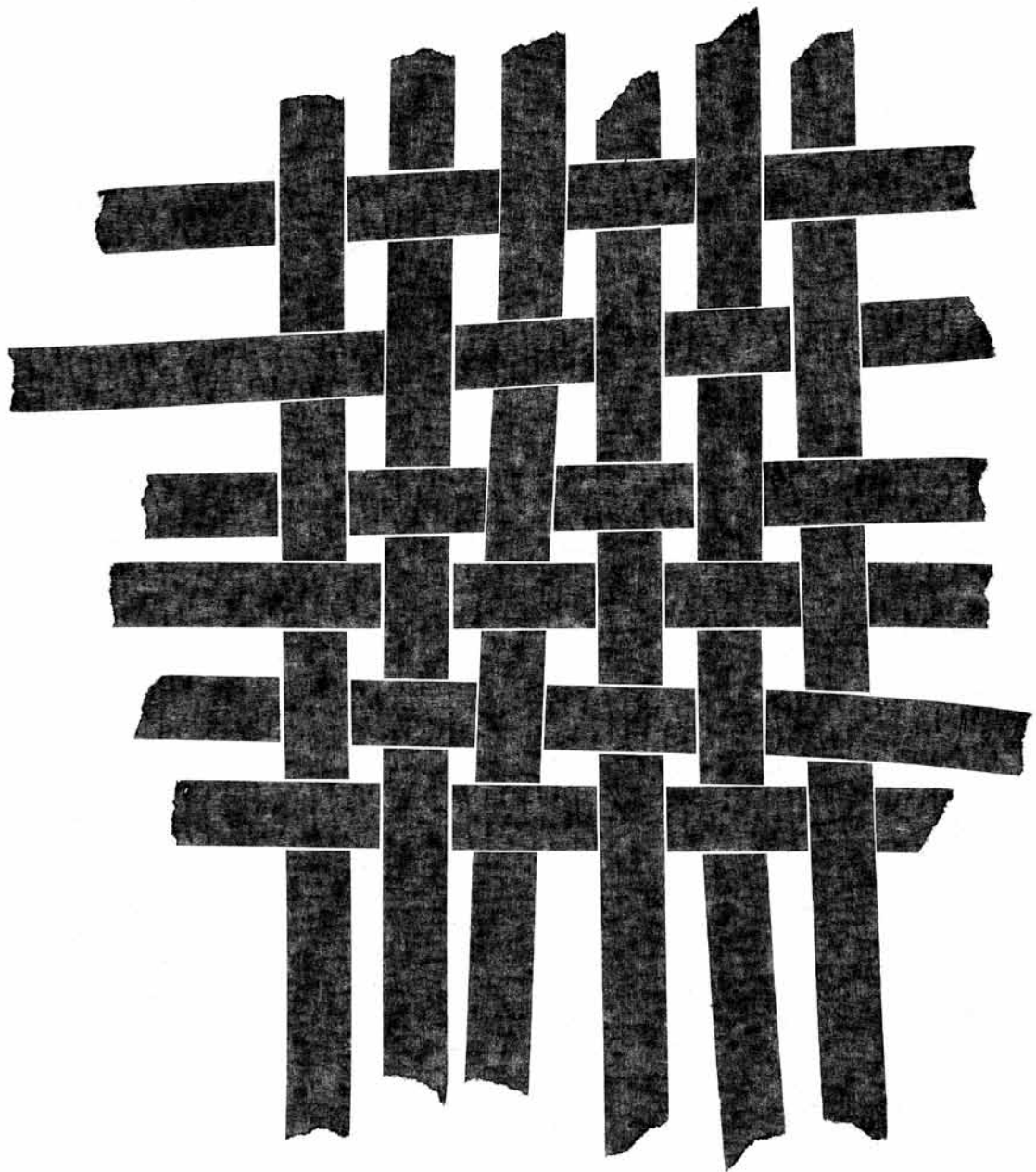


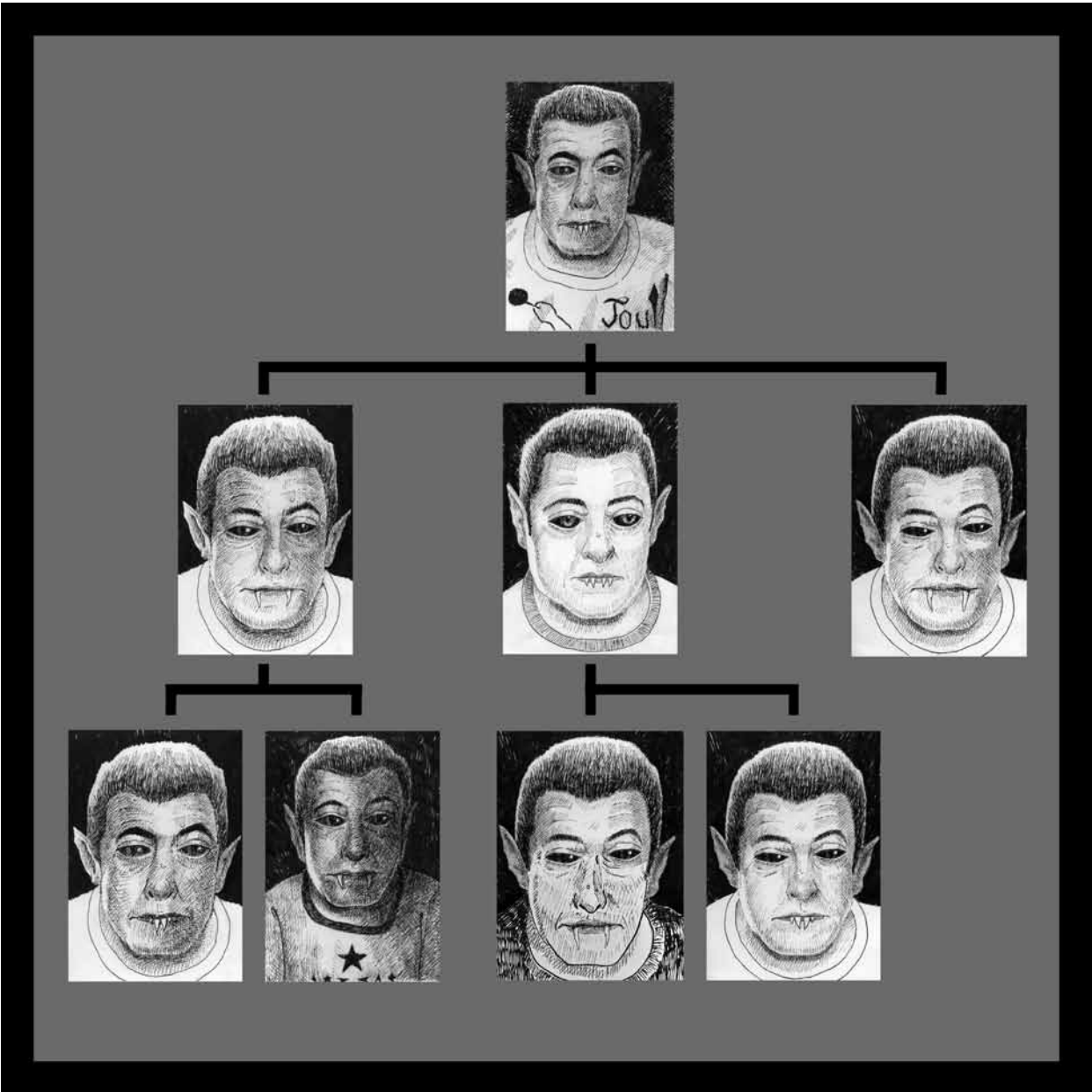












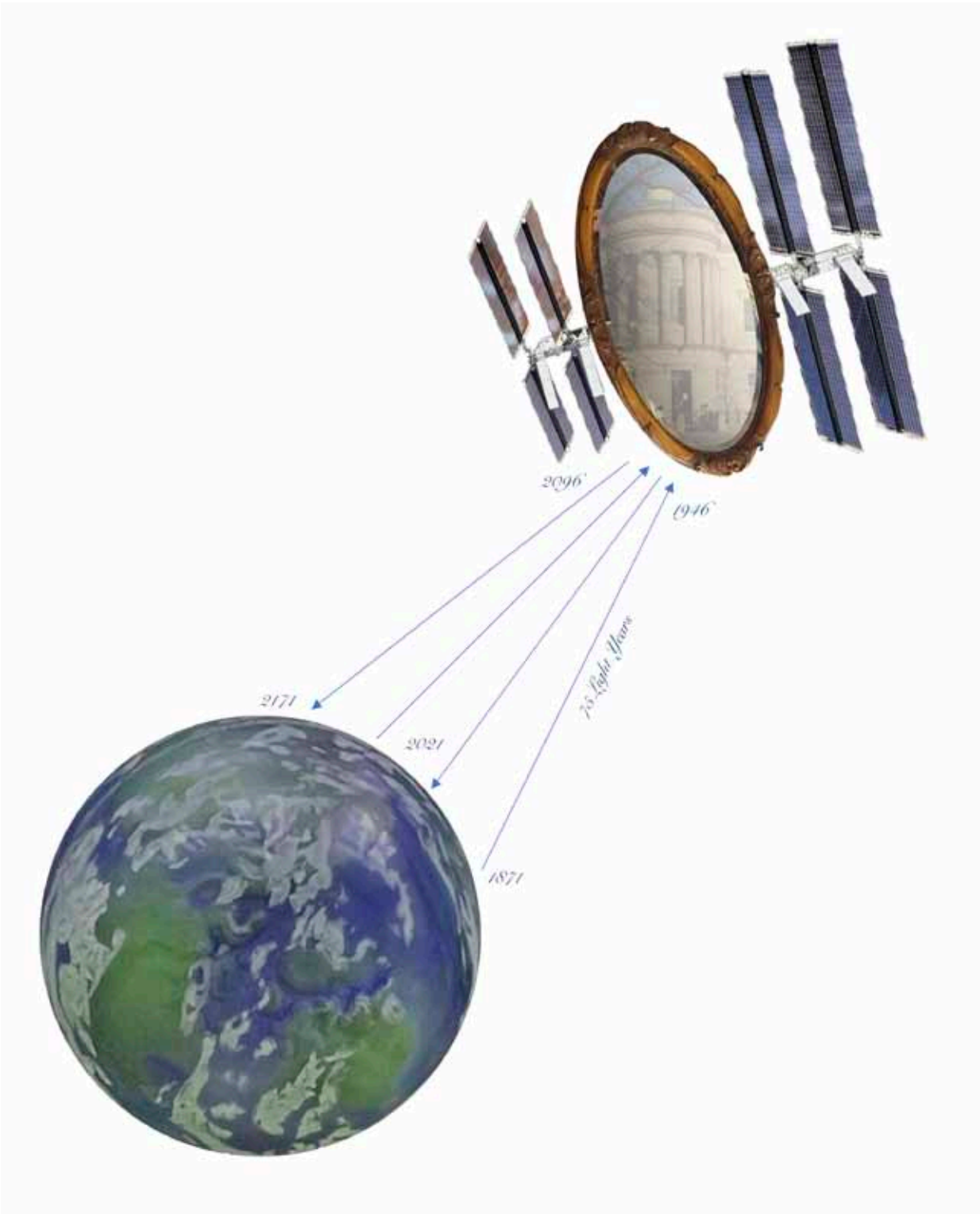
University College London Gower Street London WC1E 6BT
telephone +44 (0)171-387 7050 facsimile +44 (0)171-380 7801
e-mail slade.enquiries@ucl.ac.uk

The Slade School of Fine Art



<http://www.ucl.ac.uk/slade/>





Aspects of Drawing: works from UCL Art Museum
by
Liz Rideal

Drawing from a drawing

All artists look at and study art work by other artists, no matter what type of artist they are, however famous or unknown. This behaviour can be partly competitive, but mainly it is because it is interesting, useful and instructive to consider the results of other artists' working methods. Artistic relationships can be very varied: Picasso (1881-1973), for example, kept a close eye on what Matisse (1869-1954) was up to, even though they were very different types of artist. Sir Peter Lely (1618-1680) is famous for having bought work from Van Dyck's (1599-1641) studio sale after his death, so that he could recycle and repeat Van Dyck's pose formats and compositions. Lely's art collection was renowned; he owned paintings by Titian, Veronese, Claude and Rubens.

Many artists have their own art collections amassed by purchase or exchange. The works are not necessarily

investments (however useful in time of need) but were and are cherished as examples of art made by mentors, friends, inspirational artists or those from the same circle or on the same artistic wavelength. Lucian Freud owned a Corot that is now in the National Gallery, London (accepted in lieu of tax). Matisse owned a Degas and a Cezanne (which he paid for in instalments). Van Dyck owned nineteen Titians and Reynolds owned a Michelangelo.

Artists copy from nature, the world and the work of other artists. Copying (or stealing) is a way of instantly solving visual problems as the work of 'translating' the third dimension into the second has already been done. Drawing from another drawing or painting in a gallery means that one can easily copy subject matter, composition, technique, methods of communicating scale, detail, pose, atmosphere and tonality. It makes sense to do this.

The drawing of the 'Studies of Four Male Heads' from the workshop of Hans Holbein is already a copy of a drawing by 'the master', produced either as a template for the studio working archive or as an exercise in drawing by an assistant. Certainly it records a particular headdress, hair and beard fashion, facial expression and decorative jewellery. While not "an original Holbein" (that is, a drawing done by the "master"), it is close in technique and can be identified as "workshop", that is, authentically linked to the master, using similar materials to his, created during the same time span, and displaying typical characteristics of his work.

Period maps and topographical work can convey spacial and historical information too. The following anonymous townscapes of Amsterdam from the 1700s give us a mass of information about building materials, tiled roofs with brick stepped edges, styles of

building, detached or otherwise, and their gardens. Churches, bridges, boats, windmills all speak of history and the use of social space at that time.



Above top:
Rembrandt van Rijn (1606-1669), *Rembrandt Drawing at a Window*, 1648, etching and drypoint, 159 x 132mm (LDUCS-1696)

Bottom:
Workshop of Hans Holbein, *Studies of Four Male Heads, relating to scenes of the Passion*. c.1500-15, pen and brown ink, grey wash, heightened with white body colour on red paper, 275 x 178mm (LDUCS-1223)



The eighteenth-century panorama of Madrid, with plan of Barcelona and map of Cadiz, offers three further methods of documenting place. The insets appear as floating paper documents in trompe-l'oeil collage fashion.

There are a plethora of reasons for doing drawings. For example, a map can be an illustration of the roads that make up a town or a city, but it is also so much more. Its perspectives are as layered and as multiple as are its meanings, usage and reasons for production. However, it is essentially a drawing and a historical document in time.

Pieter van Laer's drawings depict men with their backs towards us, both seemingly asleep. In *A Man Seated at Table Asleep*, the earthenware pitcher (possibly empty?) suggests that the person may be drunk as they sprawl over the table, perhaps with smoking paraphernalia beside them. There is delight in the

folds of drapery and we sense the atmosphere of the scene through this abstract cascade and the abandon and the comfort as he sits on his cape on the hard wooden bench. The ink pen cross-hatching and ink wash add to the solidity and substance. *A Study of a Man Reclining Asleep* is lighter and this sitter might be on the floor or propped up against a wall in total relaxation. These aspects of the drawings are obvious when pointed out, but in reality, as an artist, one must notice them and note them, pulling the various components of the work together in order to create a satisfactory whole. This is why copying such a work can teach us so much: it is a 'readymade' compositional design. That this same pose could also be witnessed today shows how such a drawing 'as record' is still relevant to the contemporary artist. Pieter van Laer was obviously interested in what happens when the body is fully relaxed, how this state translates through the muscles and demeanour of the sitter.

His obsession shows through the fact that he has made two different but similar studies.

Choosing artworks that speak to us individually is also a stylistic debate. By refining choice and method, one can explore technique to become more confident about what it is that inspires us to make art and helps us to recognise the type of art we wish to create. Instinct matters in this choice, but so does practice and intelligent questioning about the art that we see around us.



Above top:
Anonymous, Dutch, *View of Amsterdam*:
Kleveniers Doelen, c.1700, pen and brown ink,
185 x 300mm (LDUCS-4684)

Middle:
Anonymous, Dutch, *View of Amsterdam*,
c.1700, pen and brown ink, 185 x 300mm,
(LDUCS-4685)

Bottom:
Georg Paul Busch (fl from 1713-1756),
*Panorama of Madrid with plan of
Barcelona and map of Cadiz*, 200 x 287mm,
(LDUCS-3561)



Not only are drawings the conclusions of study and practice, they also contain individual magic. They exist as visual and emotional time bombs. Each one testifies to an episode in the life of a working artist. The manifestation can represent a timelessness, a pause and a window into a complex seductive territory. They can open a dreamscape of resonance, a kind of hotline into an individual artist's world where we are privileged to enjoy a synergy of appreciation. The art makes us feel good, having the power to transport us emotionally and spiritually and this special communion can be very addictive and enjoyable. (This is another reason for possessing art: one can look at it any time and not only when the gallery is open).

The digital world has opened up another way of making and viewing art, and nowadays this is often how we see it. However, we must always remember that reproductions of pictures are reduced in scale and do not

necessarily render the impact of the original. Digital drawings are governed by screen size, resolution and processing power. However, the advantages of working digitally can be multiple. Drawings held by UCL Art Museum are used here as examples of practice, not necessarily good practice, but they offer a variety of different ways of working practice. Ways of looking and stealing, thinking and feeling.



Above top:
Pieter van Laer (1599-1642), *A Man Seated at Table Asleep*, mid-17th century, pen and brown ink, with wash over a slight sketch in black chalk, 146 x 98mm (LDUCS-1365)



Bottom:
Pieter van Laer (1599-1642), *A Study of a Man Reclining Asleep*, mid-17th century, black chalk, touched with pen and brown ink, some brown wash, 130 x 90mm (LDUCS-1364)

Drawing Materials

Drawing was the first method of communicating visual information - our ancestors made handprints and drew animals in European caves and, further afield, pictograms on the desert rocks of Australia and Jordan. The marks were made in celebration and documentation of their creators' place in the physical world.

Despite the screen, the web and the camera, drawing is still an important activity in our own world - ask anyone to draw a map and they will do so, whilst affirming that 'they cannot draw'. Because drawing materials are simple and easily accessible, spontaneous drawings exist and have their own special allure. Artists often keep sketchbooks as ongoing visual resource books. These are used to keep quick sketches altogether for subsequent reference, as suggested by Leonardo da Vinci. The vibrancy of a quick

sketch possesses a linear urgency and with highlights and shadows, such works can equal the dynamism of a painting. Different types of marks together with skilled hand-and-eye co-ordination can create the illusion of recognisable three-dimensional forms on flat surfaces: these are the more sophisticated 'maps' of the artist.

What gives these drawings an undisputed place in our appreciation is that they are the direct result of the action of the artist's hand immediately onto a flat support - often paper. One can sense the energy as the marks testify the autograph. The following examples show what can be achieved by using specific materials and techniques.

I did a lot of life drawings and I was too embarrassed to show them. And the other black and white drawings, with wash and so on, were terribly important to me and I didn't want to part with them. If you draw from your head...there isn't anything, anything, more intimate and more truthful than that possible. Whereas if you turn it into a painting it becomes something else. It becomes public, it becomes a show-off, but those little things you do for yourself mean the most. Drawings are very personal. Drawings are more important than anything really.

Dame Paula Rego RA was a student at the Slade from 1952-56, teaching there from 1983-1989. John McEwen, *Paula Rego Behind the Scenes*, Phaidon, London, 2008, p. 12



The miniaturist Richard Gibson (1615-1690) describes Van Dyck's technique like this;

(He) would take a little piece of blue paper upon a board before him & look upon the Life & draw his figures & postures all in Sudden lines, as angles with black Chalk, and heighten with white chalker.

O. Millar, *Van Dyck in England*, National Portrait Gallery, London, 1982, p. 29

Although the language is somewhat different, the intensity of the scene is clear and the same scenario could be of an artist today involved in their own drawing activity.

Charcoal

The charcoal stick has long been the primary drawing tool of mankind. An ancient medium, it is the most basic of drawing materials. Burnt wood has been used to make marks on surfaces ever since fire made carbon cinders. Charcoal has great versatility

and is often used for making spontaneous, large and bold drawings or for drawing out an image onto canvas before painting. Manufactured from charred willow twigs today it is also available as compressed solid sticks. Willow charcoal sticks are light and brittle, producing powerful lines that can be smudged into soft, subtle blacks. This is best used on paper with a little 'bite' (texture) to it, in order to hold the black dust that is the condensed medium.

Chalk

Chalk comes from naturally occurring white calcium carbonate, such as the White Cliffs of Dover. The term 'chalk' can be confusing as it refers not only to white chalk but other coloured chalks.

White chalk has traditionally been used to highlight and dramatise charcoal drawings. The ideal combination of chalk and charcoal operates beautifully on a mid-toned paper, either manufactured

or specially made up, with a painted pre-prepared coloured ground such as a soft grey. This technique produces drawings that rely on tint (chalk), tone (paper) and shadow (charcoal) to create a three-dimensional effect. Other naturally occurring earth colours used as drawing 'chalks' comprise yellow ochre, raw sienna, burnt sienna, raw umber, burnt umber and terre verte. Sienna contains iron oxide and manganese oxide and in its natural state, it is yellowish brown and called raw sienna. Heated, it becomes reddish brown and is called burnt sienna, after Siena, the Italian city where it was first produced.



Preceding page:
Dennis Creffiled, *Female Nude (standing, from behind, arms bent to front)*, 1959.
Copyright Dennis Creffiled estate courtesy of Portland Gallery.

Above:
Sir Anthony Van Dyck (1599 - 1641), *Self Portrait*, from "*The Iconography*", c.1640, etching, 241 x 155mm, (LDUCS - 487).





Preceding pages:

p. 64

Anonymous, *Study of the Borghese Gladiator*, c.1600, red chalk, 495 x 352mm (LDUCS-4726)

p. 65

Top right:

Amy Nimr (1898-1974), *Seated Male Nude and Two Studies of a Woman*, 1918, pencil, 490 x 315mm, (LDUCS-6077)

Top left:

Henry Tonks (1862-1937), Slade Professor, 1918-1930, *Nude Girl seen from the back with right leg raised*, black and white chalks, 350 x 258mm (LDUCS-2783)

Bottom left:

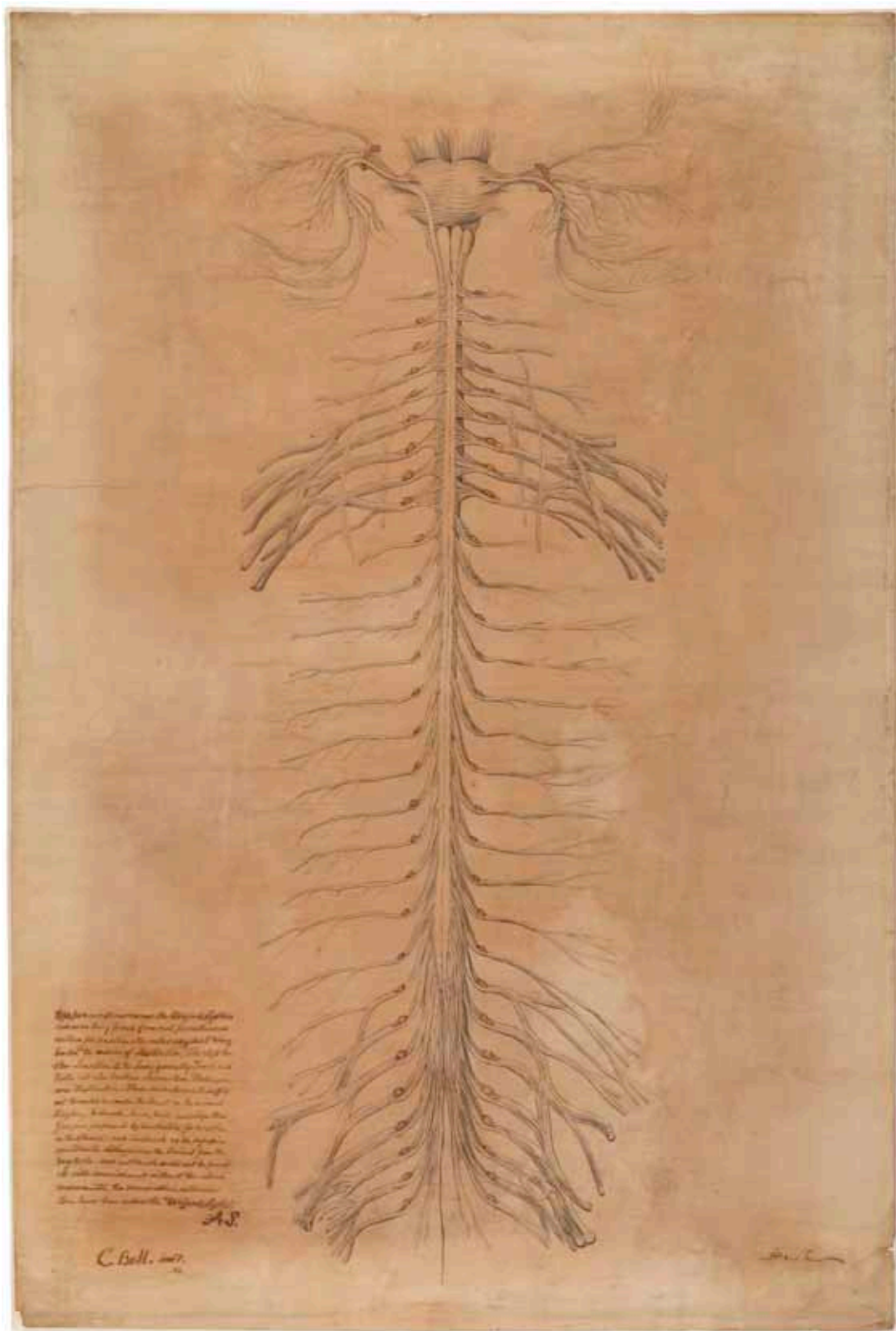
Ida Margaret Nettleship (1877 - 1907), *A Study of a Nude Male Figure*, 1895, black chalk, 603 x 380mm, (LDUCS-6529)

Bottom right:

Eleanor Proby Adams (1885-1945), *A Study of a Male Figure*, 1905, black chalk, 587 x 400 mm (UCL Art Museum, LDUCS-6535)

Opposite:

Charles Bell (1774-1842), *Spinal Nerves*, c.1830, watercolour, graphite and iron gall ink, 175 x 125mm (LDUCS-9885)



Oil Pastels, Oil Sticks

Oil pastels are similar to chalk pastels but with an oil binder, producing a greasy texture. The colours are harsher and less subtle than in pastel. To meld and mix/skid them they can be smeared together, but this method of blending is not as seamless as with pastel. Oil pastels can be thinned with turpentine or white spirit to make a wash.

Pastels

Pastels consist of simple ground pigments; soot, chalk or earth bound together with gum Arabic (a naturally occurring gum from certain resinous trees) to form the dry sticks used for drawing. More complex organic materials are used to make different colours, but basically this method of producing pastels has remained unaltered since the fifteenth century. Popular in the eighteenth century, artists such as Francis Cotes

(1726-1770) specialised in the 'pastel painting' of portraits. Paper would be glued onto prepared canvases that were used as a more durable support for these fragile works. The soft dry quality of pastel means that it can be easily smudged and smoothed, producing convincing and subtle three-dimensional effects. Drawings in pastel need to be sprayed with a fixative in order to prevent further movement on the surface, but not for too long else the particular powdery and translucent quality of the pastels is deadened. Pastels are excellent sketching tools, producing broad strokes with their edges or tips (which can be sharpened with a sanding pad) and areas of pure, dense colour when used flat.

Conté

Conté crayons (invented in 1795 by Nicolas-Jacques Conté) come in traditional colours ranging from black through to white and including sanguine

(a blood red) and sepia (also reddish-brown named after cuttlefish ink). They are oblong sticks of earth pigment bound together with kaoline clay and graphite. Harder than a soft pastel, they lack the stickiness of an oil pastel. The soft earth colours found in Conté are created from ready-made pigments occurring naturally.

Pencil

Prior to lead (actually graphite) pencils, artists used metalpoint to make precise marks. Wooden pencils were produced in England in the seventeenth century but it was not until the 1790s that leads of predetermined hardness or softness, H or B density measurement, were manufactured by a French chemist when France was cut off from the English supply of graphite. This shortage was mentioned in dispatches from Napoleon. The pencil is our most reliable and flexible form of drawing tool and especially

useful because it can easily be erased. Pressure produces a darker mark, and sharpening a point makes for a very precise instrument. Delicate, accurate and controlled lines can be made with a lead pencil. If a soft 'B' lead is used, the graphite can be smudged and smoothed with the fingers or a 'stump' onto the paper surface creating lustrous tones full of depth.

Metalpoint

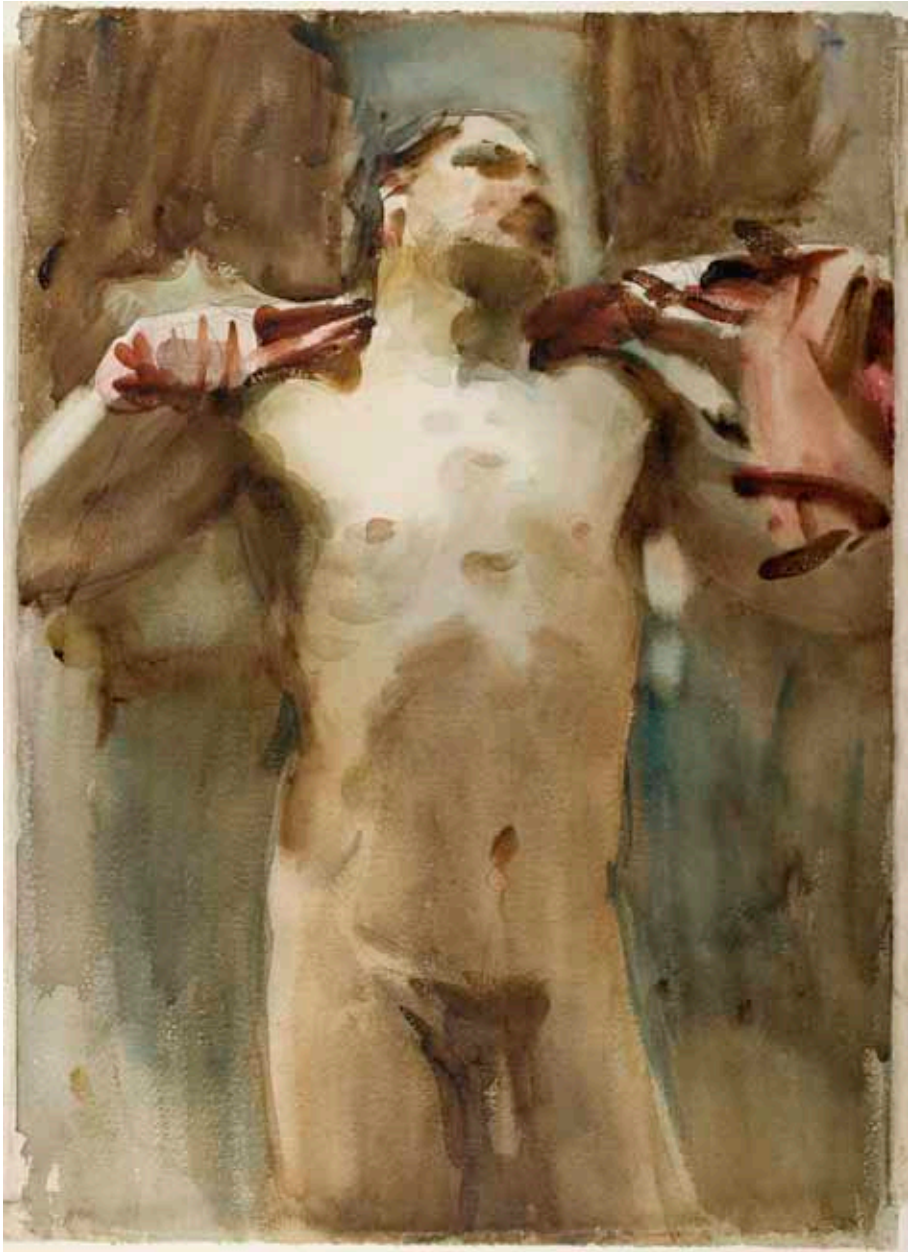
Silver, lead or gold point was a technique favoured in the fifteenth and sixteenth centuries before graphite 'pencils' became the more convenient drawing tool. A pointed metal tip is used to incise lines into a prepared surface such as hard gesso or a priming of white or tinted gouache. The fine indelible lines appear to be brownish black in colour by virtue of the oxidation of small deposits of metal left behind after the drawing was completed.

Pen and ink wash

Skill and care is needed with this drawing medium as marks produced are indelible. Inks are dyes that stain and penetrate the paper rather than sitting on its surface. 'Bistro' describes the suspension of carbon particles in water and these solutions can be used to subtle effect. Light washes made from very diluted inks open up a range of possible tonal values. Iron gall ink is made from ground gall nuts or oak apples and iron sulphate. Sepia ink occurs in cuttlefish. The mollusc (cephalopod) squirts the ink into the water as a kind of 'smoke screen' to scare off, confuse and divert potential attack. Real sepia ink was used for drawing until the nineteenth century and is light sensitive. Today it is used for flavour and colour in cooking. Ink pens were made of reeds or bird quills taken from geese, turkey or crows before their manufacture in metal.

Watercolour

Pigment was formed into cakes with gum Arabic, to create blocks of watercolour. Early miniaturists such as Nicholas Hilliard (c.1547-1619) would use mussel shells as containers. The pigment was thus portable in addition to being water soluble. By John Singer Sargent's time, mass-produced watercolour boxes had been invented making the medium even easier to access and carry around.





Opposite:
John Singer Sargent (1856–1925), *Study of a Male Nude Figure*, c.1920, watercolour and pencil on paper, 520 x 386mm (LDUCS-1944)

Above:
Monogrammist M.F., *Portrait of Commander Abdu Bassa*, c.1650-75, pen and black ink with grey wash, 179 x 143mm (LDUCS-4731)





Opposite top:
Attributed to Sir Peter Paul Rubens (1577-1640), *Studies of Female Nudes*, c.1636-9, red chalk, 311 x 458mm (LDUCS-4774)

Bottom:
Dora Carrington (1893-1932), *Female Nude Standing*, 1914, pencil, 426 x 284mm (LDUCS-6042)

Above top:
Walter Thomas Monnington (1902-76), *Henry Tonks at the Vale: Head of Tonks, Dead*, 1937, pencil, 331 x 433mm (LDUCS-3031)

Bottom left:
Henry Tonks (1862-1937), *Portrait of a Wounded Soldier before Treatment*, 1917, pastel, 279 x 216mm (LDUCS-2800)

Bottom right:
Henry Tonks (1862-1937), *Head of a Young Man*, 1916, chalk, 278 x 227mm (LDUCS-2798)

Line drawing

Gérard Jean-Baptiste Scotin II's (1698 - after 1755) engraving provides a series of views of the skull from a number of different angles. Seeing the skulls in serried ranks and the way that each object is allotted a space on the page also contributes to how we engage with the information provided. We tend to understand what type of drawing we are looking at by the way that it is presented to us. The clue is also in the title; anatomical, relating to the body structure. Made from original drawings this print shows the shaded line together with examples of pure line set one on top of the other, so that we can compare the difference that the shadow makes to the image. In these works the lines have been refined and any uncertainties in the original drawing have been removed.

Our understanding of the purpose of an anatomical drawing is confounded by the following image whereby

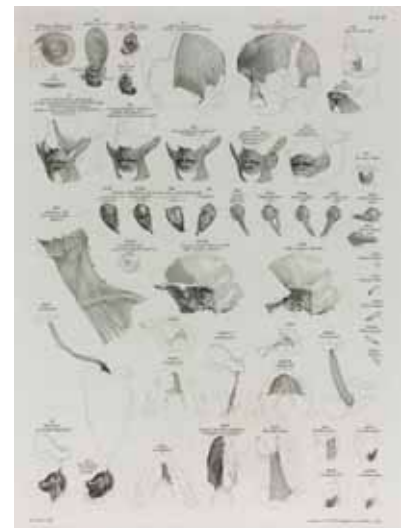
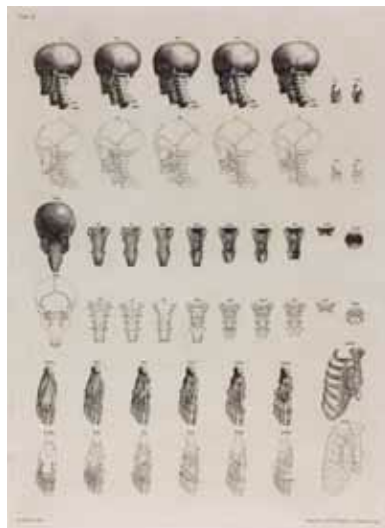
the whole skeleton appears to have a personality and be out for a walk. Simon François Ravenet's (1706-1774) bony figure gestures with its arm and the left leg rests lightly on the tip of the toes as if about to be lifted off the ground. This line drawing has entered a whole new world of communication through line and context. Ravenet is loyal to the convention of storytelling, we understand the space but he involves us in what we might call a surrealist convention. We know that skeletons don't walk about, but they do in this other eighteenth-century confection. Ravenet also worked as an assistant to Hogarth, so perhaps it was in that studio environment that his appreciation of the humour of the absurd was stimulated to produce this curious, delicate and witty piece.



Above top:
Gérard Jean-Baptiste Scotin II (1698 - after 1755), *Twenty-Four Anatomical Studies of Skulls, Feet and Ribs*, 1748, engraving, 562 x 419mm (LDUCS-4162)

Bottom left:
Simon François Ravenet, The Elder (1706-1774) *Anatomical Study of a Skeleton with its Left Arm Raised Walking to the Left; a Stretch of Water Visible on the Left*, 1748, engraving, 555 x 414mm (LDUCS-4165)

Bottom right:
Scotin, Gérard Jean-Baptiste, II (born 1698), *Forty-Eight Anatomical Studies Showing Musculature of the Skull, Lips, Neck etc*, 1749, engraving 563 x 408mm, (LDUCS-4163)



This drawing of the base of a skull is more of an 'information drawing' and less of a meditation on shape. The honesty of the marks is made evident by their almost tentative, exploratory, nature. It investigates the subject of a 'natural ready-made', rather than a constructed object or scenario such as a still life, created for the purpose of the drawing. The second view explores further, giving us another perspective that leads us around the skull giving more information. A quick glance at this second view might suggest that it is a child's head: one could invent eyes/nose/mouth and chubby cheeks as substitute for hard bone, cranial modulations and piercing. The meandering indented 'sutures' appear to be highlighted in brown crayon. It is not a child but a real skull, an object of discovery and respect. These drawings are made by a medical professional for non-artistic reasons, yet they can be appreciated by us for their intensity of purpose. The

creator of these drawings used the same process of looking intently at the object in order to produce the record that we see.



Above top:
Joseph Lister (1827-1912), *Base of the Skull*,
1874, pencil, 107 x 100mm (LDUCS-4804)



Bottom:
Joseph Lister (1827-1912), *Interior of the Skull*,
1874, black and red chalk, 242 x 152mm
(LDUCS-4803)

Ann Tooth (1912-1989) was a Slade student and her drawing of the seated male figure uses lines accompanied by gentle 45-degree angled shading. The head is the most worked-up area of the drawing. The features are emphasised by overlaying the pencil marks to create a darker tone. A number of triangular shapes have been depicted by the artist in order to describe the way that the sitter is resting in the pose. The triangles develop from the head and collar through the arms and waistcoat, followed by wrists and hands, knees, trouser legs and feet, coming together to make the drawing whole. The drawing is as much about these individual shapes as about the description of the whole person. The parts are sequential and interdependent. The line is light and balanced and the drawing communicates a relaxed figure. This mood is not rendered exclusively through the bowed almost nonchalant pose, but through the quality of line, the pressure on the pencil that is more intense around the facial

features and in the deepest-recorded shadows.

In comparison, the second 'triangular' drawing by Winifred Knights (1899-1947) relies on the structure of the sitter's body and pose, as she leans forwards in a manner opposite to that of the other figure. The clothing reinforces the shape of the triangle that we see and her bun sits at the top of the triangle. Also soft and delicate in style, this drawing offers us a moment of contemplation through the seated figure and her distant gaze. The simplicity of composition, the centrality of the form and the bulk of the body, combine to evoke a solidity through lightness of touch. This work is a study for a figure included in the painting, *A Scene in a Village Street with Mill-Hands Conversing*, (c.1919).



Above top:
Ann M Tooth (1912-1989), *Seated Male Figure*,
c.1930-4, black chalk, pen and ink, 412 x
314mm (LDUCS-6200)

Bottom:
Winifred Margaret Knights (1889-1947),
*Study of Seated Female Figure for 'Village
Street, Mill Hands Conversing'*, c.1919, pencil,
277 x 215mm (LDUCS-9375)

Following page:
John Flaxman (1755-1826), *A Seated Female
Figure: in Long Drapery, Mourning*, pen and
ink, grey wash with some pencil, 75 x 130mm
(LDUCS-957)



The drawing by John Flaxman (1755-1826) suggests the body of a figure within the triangular form of drapery. His original drawing is sparse and records the information in specific line. He uses shadow to reinforce the notion of the folds in the drapery, and on the left some massed horizontal lines to create the illusion of the figure seated within the space of the picture plane.

as 'clothing, more especially with a view to those plaits and folds'.

He was a British sculptor and draughtsman, and a leading figure in British and European Neoclassicism. Early in his career he worked as a modeller for Josiah Wedgwood's pottery. He spent several years in Rome, where he produced his first book illustrations. UCL Art Museum possesses a large collection of his work in both two- and three-dimensions. He was the first Professor of Sculpture at the Royal Academy, for which he wrote and gave a series of lectures, number VIII of which is on the subject of Drapery, a subject in its own right, described by him

After considering the powers, character, and sentiment of the human figure, as expressed in its forms, we may next proceed to its clothing, more especially with a view to those plaits and folds whose lines contrast or vary the lines of the body they cover – twine around the limbs – hang in downward curves from one projecting point to another – increase boldness of effect by additional projection – or vary the undulations of the figure by the fall of zig-zag edges, which is understood by the term Drapery in the arts of design.

J. Flaxman Esq. R.A., Lectures on Sculpture, as delivered before the President and Members of the Royal Academy, Second Edition, Henry G. John, London, 1838, p. 195



Calibrations

These drawings demonstrate the use of calibration along the line of sight to portray elements of the world, using a single fixed position to translate the third dimension into the second, what the artist Patrick George (1923-2016) called ‘probing the blankness of your page and transforming it into space’. George taught at the school from 1949 and was the Slade Professor from 1985-88. His notes *On Drawing*, informed classes at the Slade in 1956.

The drawings by Professor Henry Tonks (1862-1937) give us an insight into his technique of working from life and simultaneously introduce an example of Slade drawing pedagogy. The method was one of direct observation in order to collect details about the sitter and focus the eye on salient points. Taking measurements with an arm fully outstretched and observing closely using the dominant eye. In Tonks’s drawing of the

arm and the raised leg, certain parts are emphasised, the artist goes over an area repeatedly with the red chalk in order to create a darker tone. This also makes this part of the drawing appear to recede in space. On the drawn head this same technique is apparent in the nostril, shadow of the eyebrow and shadow below the ear on the jaw. Tonks has also made written notes and annotated the drawings with letters of the alphabet. The drawing of the smiling girl is approached in the same way as that of the girl in red chalk and again certain aspects of her features are emphasised. The same use of

of dark and light tone occurs in the hands, but in this instance line is also employed to clarify the intricate structure.

These classes are concerned with the problem of drawing things. This is not at all as straightforward as it may seem. We learn the language of drawing mainly by imitation of drawings. Or anyway other pictures, other translations of the real world into marks on a flat surface and gradually we acquire our way of drawing and are able to make recognisable likenesses of things. I am not concerned with art, only with the much narrower problem of objective drawing. I do think that it does become increasingly difficult to see and to draw just what you see, the more facility you acquire for doing a competent drawing.

These classes do not set out to give you useful tips on how to draw. Nor do they lay down any particular way of drawing that may find favour in the school. If you look at the drawings hanging in the passages you will see that it is not any particular style of drawing that is encouraged in the school. Perhaps you are surprised that you will have to spend so much of your time drawing this term. But drawing with its obvious limitations has, because of those limitations, certain advantages over painting. Within its limits it is more exciting and it arrives quicker at the crux of the problem. This school is perhaps most famous for its drawing.

The Likeness is in the Looking. Collected Writing of Patrick George, edited by Susan Engledow, London, Sansom & Company, 2020, p. 122.



Above top:
Henry Tonks (1862-1937), *Study of Hands
and of Head of a Smiling Girl*, pencil with blue
chalk, 275 x 277mm (LDUCS-2771)



Bottom:
Henry Tonks (1862-1937), *Annotated
Demonstration Drawings*, pencil and red
chalk, annotated in black ink, 380 x 253mm
(LDUCS-2793)

Meticulous measurement was the Slade pedagogical basis for creating the illusion of three dimensions onto a two-dimensional surface. Fashion dictates change in art as in life, and this methodology is no longer the prevailing way of drawing and painting from life at the Slade.

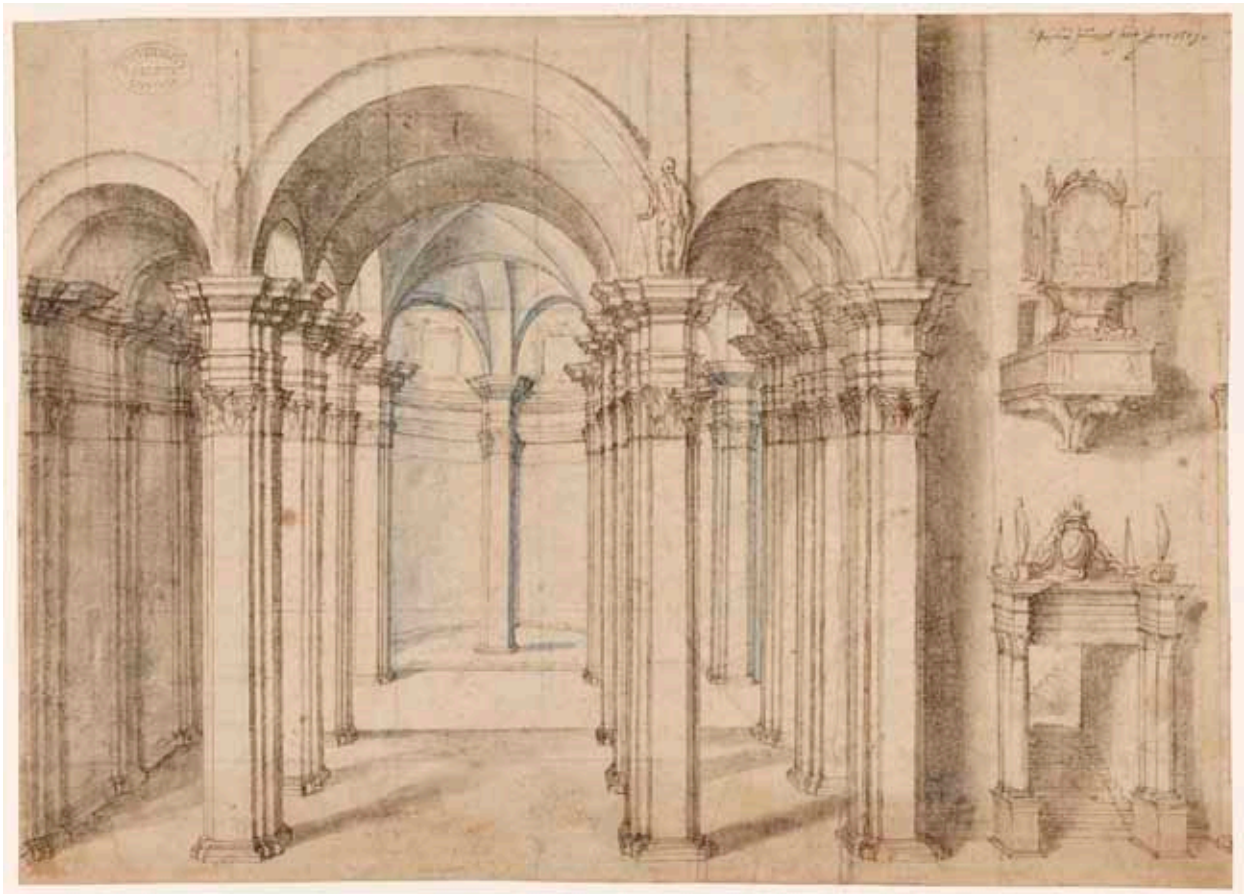
This drawing from around 1609 is a believable interpretation of three-dimensional space. However, despite its precision and the convincing perspective, it remains rather dry and unengaging. This could be because it is a work that is solely about recording the mathematics of the space and how the pillars relate to each other in terms of their measurement. The pleasure in the work rests in the precision, the subtle shadowing, the excellent curves of the arches and the central arch larger than those at the side. It is clear that a ruler and a pair of compasses have been used on the pillars and the foreground arches. The receding arches

appear to be freehand. At the end of the enfilade, the drawing suggests a raised chapel. The lines in perspective draw us backwards to this endpoint. The memorial plaque and altar-like installation to the right-hand side keep our attention to the front, and so the eye travels backwards and forwards as if in real life the viewer was wandering in the space. All these minute observations start to make this an interesting rather than a boring drawing composed of many straight lines.

Between the sixteenth and nineteenth centuries, numerous measuring aids were invented for drawing. Most consisted of a grid and a sighting device to ensure that the eye position was constant. But there also grew up the convention for using a measuring stick or implement in the hand and moving it at arms's length across the field of vision, measuring along it in different directions... Measuring systems developed to become the mainstay of art academies everywhere, giving us the stereotype of the artist with arm aimed at the subject, confirming the idea that the first purpose of drawing in art was to establish a faithful record of what the eye sees from a single position.

Since those who work from observation almost always find it useful to measure, loosely used versions of measuring systems remain in wide use today. Even casual application of measurement can release the most surprising observations of placement, shape and scale, but it is at root quite a rigorous activity. Those who adopt the strict limits of the procedure, do so to find a method for isolating questions of visual paradox and, in its arrested image, a connection to permanence. For them, method has become subject.

Ron Bowen (1939-2018) taught at the Slade from 1978-1997, including Summer School courses.



Above:
Paul Juvenel, I (1579-1643), *Renaissance-style Chapel Interior*, 1609, pen and brown ink, grey and blue wash, squared in faint black chalk, 133 x 466mm (LDUCS-1347)

Drawing; Line to Light

Georg Pencz's (1500-1550) drawing overleaf is a design (cartoon) for a ceiling painting that directs the viewer to look upwards. The eye is fooled into believing that the ceiling exists as an opening into the infinite space of the sky. This type of illusionistic work is known as a *trompe l'oeil*. Ceiling paintings in Renaissance times and onwards range from the Sistine Chapel to complex imaginary interior constructions such as the ceiling in Sant'Ignazio, Rome by Andrea Pozzo (1642-1709).

Pencz's drawing invents architecture under construction. Clever use of shadow reveals the graduation from decorative border through columned balcony to bricked ramparts and finally the sky and clouds. Here it is as if we are within the room looking upwards. Perspective lines drawn from three corners show angles of equal degree. When the lines from the top-

left and right and bottom-right converge, these join at the point at the top of the ladder and the pulley system. The perspective that these lines dictates has a direct influence on the foreshortened form of the busy workers who hold tools or interact with the rope. On the left-hand side another figure holds the ladder and a further figure at the base of the drawing leans over the balustrade returning our gaze. His plump calves are set between the lower balustrade. The scale of automaton-like figures can be viewed in relation to the building. The artist is making drawing analogies with the process and mechanics of creating the building, the different forms of architecture referenced, the necessity of architectural drawing and drawing itself. This complex and compact work offers space through the suggestion of a narrative while generating an overall atmosphere of compression. So as the heavens open up to us, the reality of the constructed space makes us

claustrophobic.

A finished ceiling painting by Pencz is documented as being in the Nuremberg house of the Volkamer Family. In 1675, Jacob von Sandrart describes it and his text would seem to illustrate Pencz's drawing.

Andrea Pozzo's *trompe-l'oeil* dome at Sant'Ignazio, (1685) is a later example of a similar idea, whereby the illusion of an architectural cupola is painted onto the flat surface. In the Pencz drawing we look up, but in the Rowlandson, overleaf, we look ahead and then up and down as we follow the tumbling crowd tramping up and falling down the twisting staircase of the Royal Academy. In both images it is the structure of the building that dictates the action of the figures. The satirical tone in the Rowlandson gives credibility to the angled structure enabling us to believe that it is attached to the wall and encasing an alcove (with inset and urn on display) together with an overarch that

we can imagine is part of the building structure.



Above:
Ceiling in Sant'Ignazio, Rome by Andrea
Pozzo (1685) © Liz Rideal, 2022



...[The building is] as if it were still open and incomplete. However the craftsmen, busy putting in the small pieces of wood, planks and beams, and others working on raising the roof frame, connect the building, everything appears so naturally against the painted open sky with clouds and flying birds that the many were fooled by it, and the painting was judged true and natural from the beginning.

Joachim von Sandrart, *Deutsche Akademie*, Nurnberg, 1675, p. 233.



The spaces in the drawing that are relatively unworked serve as moments of calm against the flurry of activity on and attached to the 'stare' case (as it is ironically entitled). His drawing describes the élite at a fashionable art private view; how they have come to 'stare'. The quasi-hysteria of the visitors is palpable in their rush towards the bounty of goods waiting to be seen and perhaps purchased. Utterly comedic, in his fun-poking style, Rowlandson creates an instant cartoon. Halfway up the stairs a man seems to be losing his hat (and head?) as he stares under the dress of the woman in front of him. Below him someone falls over the banister, and beneath that a couple appear in a 'tumble embrace' on the stairs. The rollicking downward action happens in relation to the ascending stairs, and the narrative unfolds like a stop frame animation long before such things were invented. This pen and ink drawing is the 'master' drawing for an aquatint etching (1811?)

held in The Elisha Whittelsey Collection in the Metropolitan Museum of Art, New York.

If we compare the drawing to the etching we can appreciate how the artist clarifies and refines his composition revealing the process. In the etching the urn becomes the Callipygian Venus (who should be admiring her own posterior and not smiling at the chaos). Less callipygian, bottoms are revealed (no underwear was worn in those days), and colour adds a further dimension. The building is recognisable as William Chambers's (1723-96) Somerset House on the Strand, where the Royal Academy Annual Spring Exhibition was held from 1780. The RA moved from Somerset House to Trafalgar Square (National Gallery, Wilkins Building) in 1837 and thence to Burlington House in 1868. The drawing from UCL Art Museum is the key to the etching and, as an initial drawing it bears the marks of energetic enthusiasm for the subject matter. We

can almost see Rowlandson chuckling to himself about his 'people pawns' as he organises the social climbers falling from grace and as he manipulates the scenario in order to create this lively cohesive scene. The drawing is the energy base for the later etching, the consummate satire on the attraction of real bodies to view as opposed to their artistic counterparts to be seen at the top of the staircase exhibited in the 'Great Room'.



Preceding page:

Left

Georg Pencz (1500-1550), *Perspective Design for a Ceiling*, c.1515, pen and black ink with grey wash, 196 x 116mm (LDUCS-1624)

Right

Thomas Rowlandson (1756-1827), *The Exhibition Stare-Case*, c.1800, pencil, pen and wash, 400 x 270mm (LDUCS-3677)

Above:

Thomas Rowlandson (1757-1827), *Exhibition 'Stare' Case*, (1811?), hand coloured etching, 476 x 332mm, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959, (59.533.573)

Tone and light

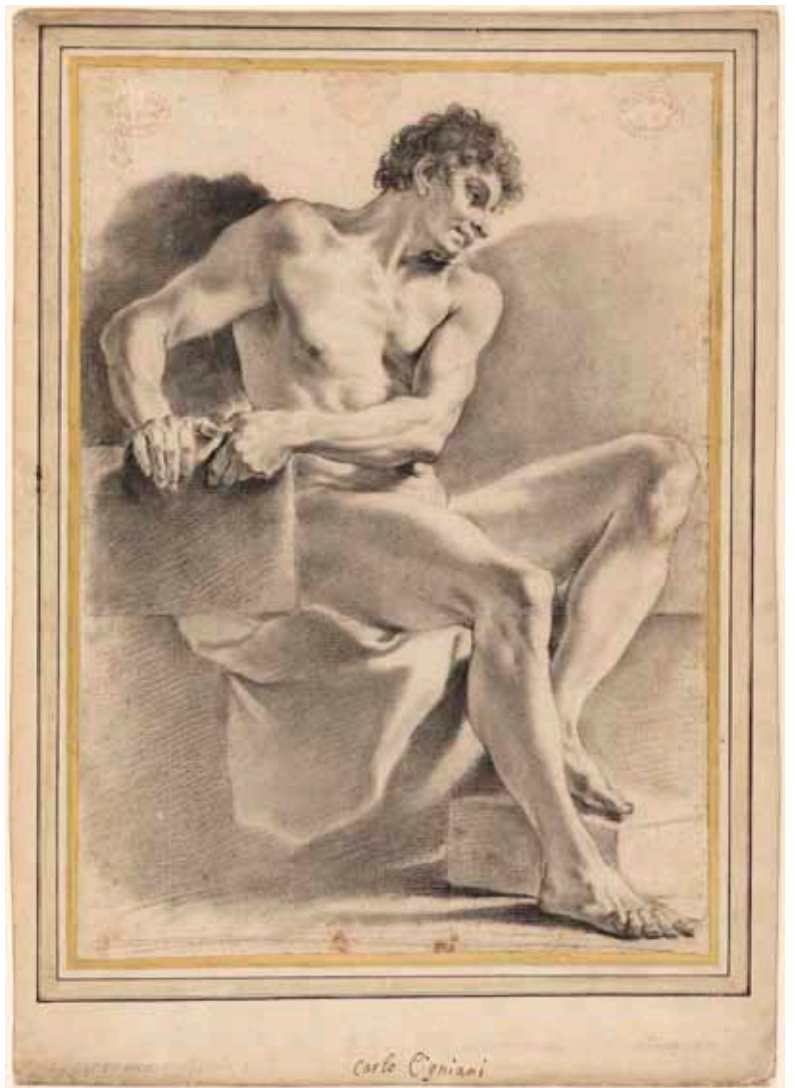
In this black chalk drawing by Cignani (1628-1719), the direction of light is from the right-hand side. It is visible in the parts of the drawing that appear to be the same colour as the paper. The figure rests his left foot on a man-made geometric block made evident by its shadow. The side of the block appears behind the right ankle, thanks to the mid-tone shadow. This shadow differentiates the foot, the ankle and the block. It is slightly darker immediately behind the lower right calf. The edge of the block is made to look more three-dimensional by a deeper shadow, which matches the dark tone under the foot. These subtle differences in tone communicate the different physicalities of the sitter and his inanimate accoutrements. Attending to the background as much as the figure when viewing this drawing permits us to appreciate the complex use and range of tone. In general, the surrounding tones make the

figure appear not by drawn lines around it, but by virtue of the tonalities created by pressure on chalk onto the paper surface.

The figure literally emerges from the tonal background: on the left, the arm is surrounded by the darkest tone, and on the right the tone is one shade lighter. Squinting at this drawing is a way of locating the darkest and lightest parts. The drawing may have been made by candlelight, as this method was used at the Accademia Clementia, Bologna, as a way of differentiating the subtleties of light and shade. Cignani was a well-known artist who had spent three years in Rome working for the Farnese family. An inscription on the original mount of the drawing suggests that the owner was Sir Thomas Lawrence (1769-1830) born fifty years after Cignani and President of the Royal Academy, London from 1820-30.

It is worth remembering that artists collect each other's

work and learn from it as well as enjoy it. Likewise, artists can be both admired for their vision and respected as pedagogues. For example, Georgio Morandi (1890-1964), another native of Bologna and master of tone, was Professor of Engraving at the Accademia Clementina from 1923 to 1948.



Above:
Carlo Cignani (1628-1719), *Academic Life Study*, c.1720, black chalk and grey wash, 390 x 279mm (LDUCS-314)

Menzel's drawing focusses our attention specifically on the head. If we study the modulation of the cheek flesh in relation to sag of the skin near the mouth and chin, we can appreciate that this is made apparent by the subtle tonalities of charcoal. The progression from light to dark emerges under the rub of the finger, or at least it appears to 'feel' that way. This relates to the active marks visible on the bands of grey of the collar on the shirt and jacket, and the skids on the paper surface behind the head and near the briskly noted initials (A.M.) and date.

This drawing is full of action, particularly in the rendering of the hair, where the artist rubs in the charcoal in different intensities and then applies the side and the end of the stick to create different types of line sitting on the backdrop of the rounded tonal cranium. The white of his forehead, his temples and cheekbone, under his eyebrow, the lid of his eye,

the tip of his nose and the side of his mouth: all of these points of light act in relation to the absolute blacks that occur where there is no light at all. This active and well-observed tonal study makes for a very arresting drawing.

Henry Tonks was Slade Professor from 1917-1930. The intensity of his draftsmanship can parallel that of Menzel, however the atmosphere that Tonks creates relies on the way that he communicates the concentrated reverie of the model. He implies this by her pensive posture.

Tonks's coloured paper provides the mid-tone for his drawings. He starts this work by laying down white chalk and the different intensities of pressure he uses can easily be discerned, especially on the model's left arm and sleeve at the elbow. He uses the black as outline and to define her strands of hair as it falls from the dark hairband.

Italy up to near the end of the sixteenth century will always be the best school for all those who want to learn what drawing can explain...As it is by drawings that we make our records of form, its importance cannot be exaggerated. A school of painting in which drawing is not taught and drawing dissociated with painting is not worthy of the name of school. When the student begins in paint he will soon perceive the relation of drawing to paint.

Joseph Hone, *The Life of Henry Tonks*, Heinemann, London, 1939, p. 172-3



Above top:
Adolf Menzel (1815-1905), *A Study of a Head*,
1895, black chalk and grey wash, 94 x 120mm
(LDUCS-1569)



Bottom:
Henry Tonks (1862-1937), *Head and
Shoulders of a Girl, at a Table, her Head in her
Arms*, black and white chalk, 354 x 259mm
(LDUCS-2778)

Drawing Tone

Walter Sickert's (1860–1942) painting of his third wife (m. 1926), the artist Thérèse Lessore (1884– 1945), is typical of his two-tone work. We can also see his method of squaring up if we look closely for the pencil lines left behind on the canvas. Sickert uses one tone of paint to create the image, overlaying the brown colour in order to achieve the darkest tone and allowing a mid-tone to emerge. We perceive this as a portrait of a woman in profile looking outwards towards what appears to be the light of a window. Behind her seem to be books on a shelf, perhaps a curtain and some flowers which could either be related to a curtain design or real flowers. The sketchiness of the composition suggests that she is seated on a chair with a back. It is interesting to try and specify how she is contained within the room and define what his brief marks tell us. The notations around her neck, breast and the top of her

arms, convey much with very little. Lessore attended the Slade School of Fine Art from 1904-1909. A founder member of the London Group, Lessore came from an artistic family; her father was French and her sister ran the Beaux Arts Gallery, London.

Sickert's pencil drawing of two male figures, permits us to study his technique of taking visual notes at speed. Despite its complexity, the work seems almost relaxed and 'throwaway'. One can literally follow the action of the line as it was put down and his hasty filling in of the tonal values. On the right-hand figure (who appears closer to us by dint of the merest marks) we can note a clear difference in temperature between his right arm and the jacket on his left side. The top-hatted man appears static, and his face is rendered in two-tone. The eye, nostril, mouth and sideburns are of the same tone as his partner's jacket. With the lightest of touch, Sickert has evoked a pair

of men, characterising them and putting them into a space – indicated by a few scribbles. This work demonstrates the power of the pencil and tone to communicate through images the superb draftsmanship of the artist.



Above:
Walter Richard Sickert (1860–1942), *Thérèse Lessore*, date unknown, oil on canvas, 765 x 645mm (LDUCS-5409)

Following pages:

Left:
Walter Richard Sickert (1860–1942), *Two Vaudeville Gentlemen*, c.1888, pencil, 263 x 176mm (LDUCS-4938)

Right:
Agostino Carracci (1557–1602), *Portrait of Titian* (?1490–1576), engraving, 1587, 330 x 238mm, (LDUCS-307)





Drawing from the 'Readymade' Painting

Titian (?1490-1576) is considered to be the greatest painter of sixteenth-century Venice, and the first painter to work largely for an international clientele. During his long career he experimented with many different styles of painting that pioneered the development of art during his lifetime. His late work is defined as 'magic impressionism', whereas this work, made when he was in his thirties, shows his attention to line and detail together with a bright palette. *Bacchus and Ariadne* (1520-3), is one of a cycle of paintings inspired by mythological subjects painted for a private room in the Duke of Ferrara's palace. From this one can appreciate how his painting style develops by looking at *An Allegory of Prudence* (c.1550), which he painted around thirty years later.

Drawing in a gallery from painting, sculpture or drawing

can help us learn how to make our own art. Drawing can become meditation and mediation between the art that exists and the art that is being created. Agostino Carracci (1557-1602) copied Titian's self-portrait (The Prado Museum) and this is an example of creating one artwork based on another. This print gives us some idea of what the old painter looked like aged between 73 and 75 years, but it is a mere black and white echo of the original.



Above:
Titian (active 1506; died 1576), *Bacchus and Ariadne*, oil on canvas, 1765 x 1910mm, 1520-3, The National Gallery, London © National Gallery



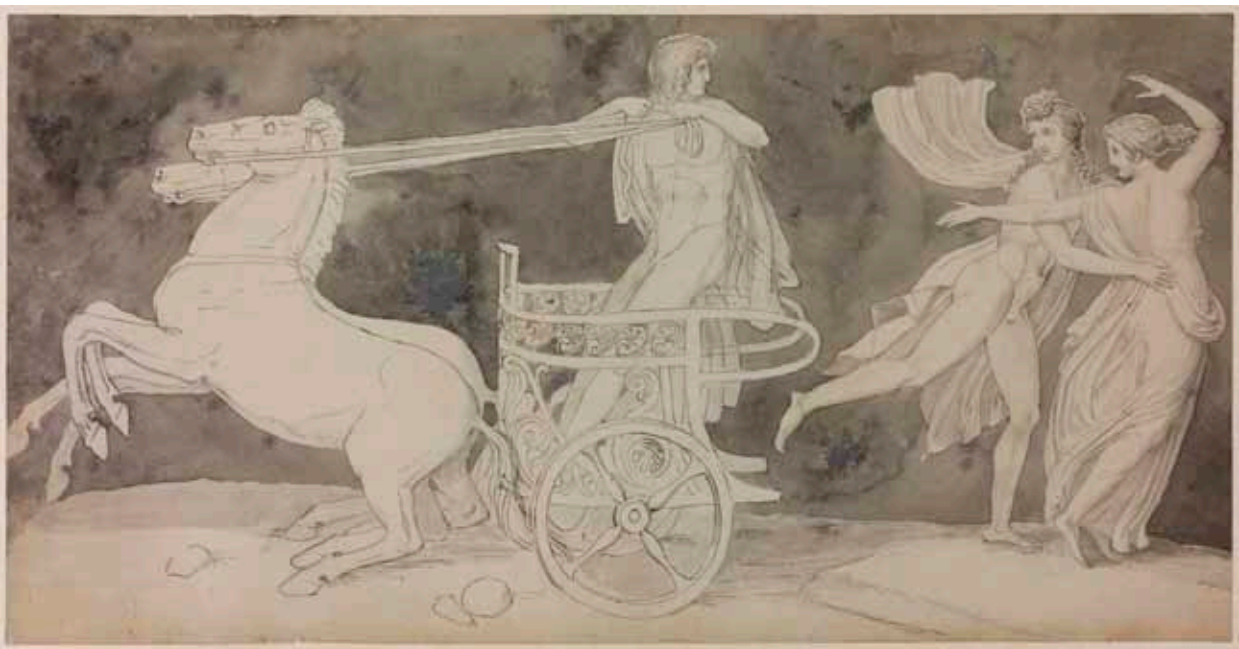
Top:
Anonymous, Flemish, *A Wooded and Rocky Landscape*, c.1600, pen and brown ink, 170 x 290mm (LDUCS-3)



Middle:
Anonymous, German, *Hunting Party in a Wooded Landscape*, c.1650-1700, red chalk, 205 x 314mm, (LDUCS-4719)



Bottom:
Anonymous, German, *Cavalry Battle Scene*, c.1650-1700, black chalk with touches of wash, 197 x 300mm (LDUCS-4678)



Flaxman's drawing makes an interesting comparison with Titian's *Bacchus and Ariadne*. Both artists seem to portray arrested movement as a result of suggesting the activities of their characters in paint and ink. We can appreciate just how hard it is to imply visually that the animals and humans are engaged in some kind of action, whether this be based on real life, invented or imagined as part of the narrative. Both works feel 'freeze-framed' and perhaps because they are isolated snapshots of a story, they do feel awkward. We need to 'suspend our disbelief' in order to follow and understand what the artist is trying to do. Flaxman's work shows the influence of the Parthenon sculptures brought to London by Lord Elgin. He was thrilled to see these, saying that the horses seemed to 'live and move, to roll their eyes, to gallop, prance and curvet'.

In Melchior Bocksberger's (1530-1587) drawing there is

more palpable animation, and this type of work is a gift in terms of seeing how another artist tackles the difficult business of showing movement on a flat surface. One must remember, however, that each drawing is done with a purpose in mind and Flaxman, as a sculptor, was probably using his drawing as an idea or template for a bas relief. Nowadays we are familiar with the moving image on screen, but these drawings were created before that was a reality.

These studies from real life show the different poses that could be used by an artist in order to populate an imaginative painting. In *Bacchus and Ariadne*, Titian includes a child in the guise of a young satyr dragging a calf's head along the ground. For this section of the painting he would have needed a child as a model.

The child studies by Maratti and Hollar offer useful templates for future paintings

that include children such as that by Titian. In working studios, drawings would be 'stockpiled' for possible future incorporation into compositions as readymade material, provided that the pose could fit in with the scheme of the overall composition.

Titian's composition is loose and triangular, a reliable format for creating a painting. Bacchus with his flowing drapery is at the apex with the ground, making a solid architectural base from which to propel the action. Who better than Titian to teach us reliable ways of ensuring a solid anchoring for a picture? The areas of sea and sky open up a breathing space where the eye can rest and take stock of what else is happening. We can spy Theseus's ship sailing off as he abandons Ariadne. However, the blue space and the sense of distance is also a way of making the action seem more present and intense. The format of the canvas plays a part too; the

Preceding pages left:

John Flaxman (1755-1826), *A Charioteer*, pen and ink with wash, 259 x 504 (LDUCS-635)

Right:

Melchior Bocksberger (1530-1587), *Horses chased by Wolves in a Wood*, brush and black ink with white on a slate-coloured prepared ground, circa 1550, 275 x 165mm, LDUCS-232

design must fit the shape of the work, the artist must decide on a square, landscape, portrait or other shape.

These final three scenes have much in common, as they are all landscape format, contain human action and have a dominant tree within their composition. As a trio, seen together, their differences become more apparent. Even at this scale, the action can be read and the light and tone give substance to the drawings as they all pivot on a similar triangular structure.



Above top:
Carlo Maratta (1625-1713), *Four Studies of a Child's Head*, red chalk, with touches of white, on blue paper with cream laid backing, 364 x 268mm (LDUCS-1533)

Bottom:
Wenceslaus Hollar (1607-1677), *Portrait Study of a Little Girl, Seated*, 1635, black and red chalk, 156 x 92mm (LDUCS-1225)

This student work by Gwen John (1876-1939) is interesting in a variety of ways. John studied at the Slade 1895-98, under Tonks, later studying at the Académie Carmen in Paris under Whistler. She made France her home from 1903, moving to Meudon (a Paris suburb) in 1910 and working in solitude. This work documents the teaching of drawing used at the Slade, namely the copying from original works by 'old masters'. This formal pedagogical strategy is a time-honoured one, exemplified by this study.

Copying from one flat (two-dimensional) surface to another, avoids the difficulty of making the calculations required to translate an original object (that is a three-dimensional object) onto a flat surface. John's single sheet offers multiple drawings depicting drapery with further studies of a figure and a foot. The cloth is drawn confidently in black, demanding our

attention. Looking closer, we perceive two interconnected drawings; as one is in fact an enlarged version of the other. We can sense the thigh and knee under the cloth that John depicts with her chalk. The shadows are intense and organised in a consistent and graphic manner. These shadows appear by dint of regular forty-five degree marks reinforced by the linear parameters. The left-hand drawing by virtue of the intensity of the black shadows shows real focus, while the other gentler version investigates the fluid structure of the cloth as object.

The red chalk drawings on the page describe a muscular figure, drawn after a work by Raphael (1483 - 1520) in the British Museum Collection. Slade students would visit the museum to make studies from original artworks. Today, students still visit the British Museum Print Room and Galleries to make drawings in situ. Artists have always copied

and stolen imagery from each other.

More than one drawing on a piece of paper is indicative of the fact that these are studies and exercises in the art of drawing possibly set by a tutor. As quality paper can be expensive it is common for more than one drawing to be made on the same piece of paper.

I am doing some drawings in my glass, myself & the room & I put white in the colour so it is like paint in oil & quicker. I have begun 5. I first draw in the thing then trace it on to a clean piece of paper by holding it against the window. Then decide absolutely on the tones, then try & make them in colour & put them on flat. Then the thing is finished. I have finished one. It was rather bad because of the difficulty of getting the exact tones of colour & the hesitations & not knowing enough about water-colour. I want my drawings if they are drawings to be definite & clean like Japanese drawings. But I have not succeeded yet. I think even if I don't do a good one the work of deciding on the exact tones and colour & seeing so many 'pictures' - as one sees each drawing as a picture - & the practice of putting things down with decision ought to help me when I do a painting in oils - in fact I think all is there - except the modeling of flesh perhaps.



Quote opposite:

Cecily Langdale, *Gwen John with a Catalogue Raisonné of the Paintings and a Selection of the Drawings*, Yale University Press, New Haven and London, 1987, p. 44. Letter postmarked 15th February 1909 from Gwen John to Ursula Tyrwhitt.

Above top:

Gwen John (1876-1939). *Studies after Buonarroti, Michelangelo (1475-1564)*. Red chalk (nude); pen and black ink over black chalk (drapery study) c.1897, 302 x 425mm, (LDUCS-341b)

Bottom:

Raphael, *Study for a nude soldier in a Resurrection*, c. 1498-1520, black chalk, 291mm x 325mm. British Museum (1854, 0513.11)

Landscape and Figuration

The tell-tale puff of smoke from atop the mountain signifies Vesuvius and below it the dark sweep of the Neapolitan bay. What drives the drawing is the insistence of the material used to make it. This is simply ink laid down with what looks like a single brush. In places the ink is used as wash, but in others the full intensity and depth of concentrate is employed. Behind the near-side boulder the tree seems to dangle roots from its branches, and this kerfuffle of lines muddles together to activate that side of the drawing. Balanced against this is the single sail of the boat, and these two points of interest serve to frame the great volcano. Between us and Vesuvius an expanse of graduated sea tone with the lower slopes left 'white' indicating the inhabited parts of the landscape. Crowning the smoke are abstract wheeling birds and a mussed-up sky which the artist has conjured by using the side of the brush

in horizontal sweeps. The ink tells the story, and the same ink describes the different parts of the landscape in such a febrile manner that the viewer can be made to think that this could be a still from a film. We empathise with the place as the drawing becomes a living equivalent and we relate to the physicality of the scene evoked.

Huber (1485-1553) was a painter, printmaker and architect and court painter to the Duke of Bavaria. This work has similarities with the drawings of his contemporary Albrecht Altdorfer (c.1480-1538), another member of the Danube School. Although portraying a landscape, the drawing feels abstract. An enormous bulbous rock-head dominates the left of his composition. This mass overhangs and protects a man-made enclave of castellated walls protecting a building snuck into the rock-face. An elegant, simple bridge spans a river that, as it disappears into the distance, passes

further peaks both rocky and manmade. What appear in the distance to be twin peaks could be the Watzmann mountain, also painted by Caspar David Friedrich in 1824-5. These majestic Bavarian alps have long been the subject for art. Looking at Huber's technique reveals a systematic use of ink wash to define the rock striation. The volumes connect within the spaces defined by the ink-pen. These undulating forms suggest a strange liveliness that, although communicating living rock, contrasts with our knowledge that these hunks of stone are immutable. What animates the piece further is the minutiae of descriptive line, not only on the bridge and buildings, but particularly on the massed fir trees that sneak in to every crevice giving us the illusion of dense viridian green despite the monochrome of the ink and wash. This curious landscape drawing evokes a quasi-magical place, more Lord of the Rings than Bavarian fairy story.

When the subject matter is removed, the materials are manipulated by instinct, imagination and intuitive thinking: abstract marks, surfaces and materials emerge, evoking memories and feelings that push rational consciousness into the background. Leonardo da Vinci suggests,

...if you look at any walls soiled with a variety of stains, or stones with variegated patterns, when you have to invent some location, you will therein be able to see a resemblance to various landscapes graced with mountains, rivers, rocks, trees, plains, great valleys and hills in many combinations.

Kemp, *ibid.* p. 199

His writing encourages our minds to wander and invent pictures and stories suggested by random marks or stains on surfaces. These landscape works offer interpretations of settings that can be seen as

being on the edge of what we now consider to be abstract art. However this art term was first used in the twentieth century for non-representational artworks.





Edinburgh-born Cooper's eighteenth-century drawing uses the most basic of material; pencil on paper. The artist has painstakingly covered most of the paper with marks but leaves patches of untouched paper to represent the white frothy spume of the waterfall and in this way he focuses our eyes on the lightest parts. Our attention pivots on the centre of the page, the 'white' waterfall covers three-fifths of the space and the central rock is a sharp dense outline against the froth. On either side there is a mixture of marks; the shaped leafy patterning sits on top of some angled cross hatching. This foliage is defined by tonal swathes that together with the angled hatching suggest the form of the landscape underneath the leafy dressing. The three-dimensionality of the scene revolves around this modulated backdrop in relation to the specifically outlined foreground rocks and the loosely defined space nearest to our view.

It is a modest drawing, but intriguing. The waterfall is static despite the effort that Cooper has made creating tonalities within the 'water'. The artist has not managed to create a 'noise' within the work, even though he has given immense care to detail and attention to surface. What he has achieved is a sense that this is a real place that has been discovered. We know that it is not a big waterfall as we can relate the size of the leaves to the rest of the picture. This does however make us feel as if we are standing opposite the cascade.



Preceding pages left:

Wolfgang Huber (1485-1553). *A Rocky Landscape with a Bridge in the Foreground*, 1552, pen and black ink with grey wash, 213 x 333mm (LDUCS-1333r)

Right:

Anonymous, *Views of Volcano*, 1825, pen and ink with wash, 115 x 180mm (LDUCS-8754)

Above:

Richard Cooper II (1740-1814), *Waterfall*, pencil, 434 x 323mm, (LDUCS-3756)

This copy of Dürer's work is a wonderful example of another aspect of the possibilities of pen and ink. Putting aside the fact that this is a portrait and concentrating solely on technique, we can observe how the artist translates and enjoys the feel of textures using a wide variety of marks and patterns. The heavy-duty felt-like material that constitutes the hat is a masterpiece in visual communication. The weight of the fabric is palpable because of the nature of the folds and the edges of its design. The single round pin is the focus and resting place for the eye. The hat sits like a pastry on the head, the modulations created by soft cross-hatching of the pen. From under this carapace, all other types of mark can travel downwards. The flowing curl of his hair segues into the more wiry hair of his moustache and thence to the springy curl of his beard. The differentiation of the type of hair becomes even more apparent when the pen begins to describe the vast furry collar. Intense observation

informs the drawing, each part distinct from the other: a kind of symphony of softnesses surrounding both the skin and the triangle of ruffled silk shirt. We can imagine from the drawing how the fabric, hair and fur would feel, which is a real achievement in visual suggestion. UCL's drawing is made after an engraving, which in turn was based on a drawing now in the collection of the Ecole des Beaux-Arts, Paris: that work was a likeness taken by Dürer of his patron.

The elements of the rural scene opposite hang together as three separate components, each with a distinct characteristic. The artist has conjured up a floppy dog, a driver with hat and stick and two loaded-up donkeys. The resignation apparent in the mood of the animals compared to the frisky, positive dog is palpable. It is a humdrum journey. However, the brief markings on the road give substance, and the elegantly observed and recorded shadows confirm the

veracity of work together with the flying birds. This super drawing has us believing that the man is nodding along to the rhythm of his mount, ready to goad the other animals who might fall behind. The pen clarifies detail and the brushed wash gives volume.



Above top:
Anonymous, *Portrait of Frederick the Wise*,
after Dürer, Albrecht (1471-1528). Pen and
black ink, c.1600, 144 x 112mm, (LDUCS-4661)



Bottom:
Anonymous, Flemish, after Jan Both (1618-
1652), *Traveller herding three donkeys*,
c.1620-60, pen and ink with grey wash, 98 x
153mm (LDUCS-4676)

The skull remains the archetypal symbol of death and a perennial memento mori. These drawings have the skull in the foreground and both sitters touch the top of the cranium with their right hand. This gesture states their acknowledgement of the inevitability of death and the dictum: all flesh is grass, or human life is transitory (Old Testament, Isaiah 40:6). As a sculptor, Flaxman also connects the three-dimensional aspect of the skull and his professional link to the memorial sculpture of the graveyard. The skull is a frequent adjunct to the self-portrait, and built into that artistic statement is the hope that the artwork will exist as the legacy of the artist and proof beyond the grave of their skill and capability.

Like the later photograph of *Der Konditormeister* by August Sander (1876-1964), 1928, in the Museum of Modern Art, New York, the subjects here are symbolised by objects that typify their profession. This

work also references a story taken from Geoffrey de la Tour Landry's *Der Ritter vom Turm* (The Knight and the Tower). The man holds a frying pan and a spoon with a sheathed knife at his belt. The contemporary viewer would have known that his wife had lied about having eaten an eel intended for a special guest. The magpie reveals this to the husband, and the vengeful wife plucks its feathers. The print is a meticulous illustration of the story configured around Dürer's centrally placed signature/logo.

Shoes link this duo of sensitive documentary drawings. Knight's rendering of the elegant boots worn by her mother are in direct contrast to those famously painted by Van Gogh, in the collection of the Van Gogh Museum, Amsterdam. Greenberg's work is delicate and decisive; the puttees recorded lock the young man into a period and fashion (and military) statement.

These boots provide an equivalent to the memento mori skull, as they portray an intimate yet essential part of human attire. In former times, unless people were rich, they would only possess one pair of shoes or boots, and the wear on these would be a visible reflection of the harshness or ease of their lives. These sitters are literally 'well-heeled'.



Above top:
Georg Strauch (1613-1675), *Portrait of a Man with Hand on Skull*, red and grey chalk with wash, 213 x 160mm (LDUCS-2124a)



Bottom:
John Flaxman (1755-1826), *Self-Portrait at the Age of 24*, 1779, pen and ink with some flesh tinting around cheeks and hands, 181 x 187mm (LDUCS-616)



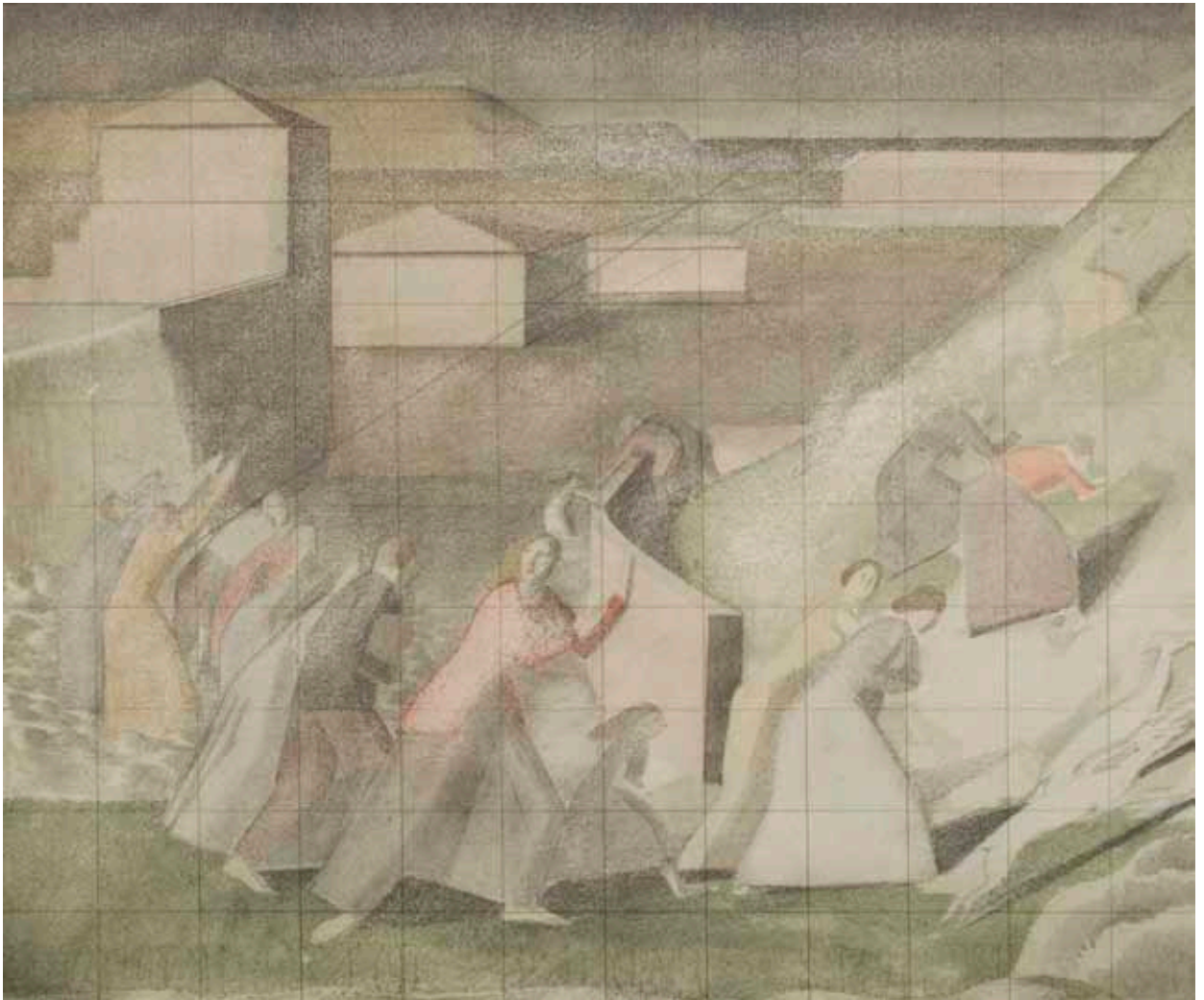
Above left:
Winifred Margaret Knights (1899-1947),
*The Artist's Mother's Boots and Father's
Trousers*, 1918, pencil, 215 x 282mm
(LDUCS-4992)

Right
Mabel Greenberg (1889-1933), *Portrait of a
Young Man*, c.1917-18, pencil, 316 x 195mm
(LDUCS-6056)

Image opposite:
Albrecht Dürer (1471-1528), *The Cook and
his Wife*, c.1496, engraving, 109 x 78mm
(LDUCS-462)







Composition

Winifred Knights studied at the Slade School of Fine Art, UCL, from 1915 to 1917. Knights became the first woman Rome scholar at the British School at Rome in 1920, winning her place there with her painting *The Deluge* (1920, Tate). There are multiple preparatory drawings for this painting in UCL Art Museum, one of which is reproduced on the previous page.

Before this in 1919, Knights received First Prize Equal at the Slade School Summer Composition competition with *A Scene in a Village Street with Mill-hands Conversing*. Like all her work, the composition is highly stylised and organised. Knights would make many separate, careful drawings and colour notes of the component parts of the overall image to be painted.

When Knights was satisfied with a final composition that

used the various elements, she utilised a method of squaring up to transfer the outlines of the composition onto her canvas. The medium of tempera is a quick drying one, especially in warm weather, and she needed to be in control of the process of the work – not only where the figures and structures were going to be but also how they related to each other, before she started painting the final work. This meant that she organised the balance of the composition and solved potential problems in advance. Her works ‘read’ like text-book paintings on the subject of composition. In the 1920s much of the accepted methodology of painting execution changed dramatically, with artists paying little attention to how their forebears created their paintings. The emphasis was on the experimental and the modulating or correcting of forms as they happened. Artists began to approach their work in an instinctive fashion

and to lay down their colours in a more relaxed way. Both and all methods are acceptable; however, one can learn from the careful academic approach of this Slade alumna.

A Scene in a Village Street with Mill-hands Conversing reveals Knights’s methodological and distinctive approach to her work. Each aspect of the work relates to and reinforces the other, creating a composition that is cohesive and powerful.

The unrelenting greys of her palette lend a heavy ponderous tone. This is alleviated only by the red of the top worn by the woman near the right forward part of the canvas, the collar of another flanked by a man and a woman, and on the left in a final threesome including a seated child. The relationship between the urban backdrop that bisects the canvas horizontally and the carefully gathered groups of figures in the lower foreground, is dictated by perspective. The open hill of

the chalk landscape forming the backdrop to the right, with its dull green, punctuates the rounded pasture and field nearer to view and softens the geometry of the factory buildings. We are looking at mill hands and therefore an under-privileged class of predominantly female workers. Their groupings indicate comradeship and support. The other groupings of the buildings seem to echo those of the people, reinforcing their interdependency. The clusters of people take up specific amounts of space within the canvas. Each part of the composition operates within the picture plane in a measured and balanced way.

It is interesting to compare other artists' compositions in order to gauge how they resolve dilemmas within their paintings. The much larger, *Las Meninas*, 1656, (3180 x 2760 mm) by Diego Velasquez (1599-1660) is a great example in the Prado Museum, Madrid. Set

indoors, as opposed to outside and square in format, it offers an alternative claustrophobic space. The groupings of sitters also relate in their clusters and disperse within the perspectival dynamic. This latter is reinforced by the eye's progression towards the figure (the Chamberlain and master of tapestries, José Nieto) who is silhouetted at the back of the painting; we are led towards him by the formal repetitive structure offered by the paintings hung on the wall and here these recall the straight lines of the architecture painted by Knights. Similarly, Velasquez's compositional structure is split horizontally in two, and he (the artist) and his protagonists take up half of the space functioning as the 'natural elements' within the man-made palace. These people, however are not workers but royalty, yet they must be subjected to the same rules of painting. The details associated with both sets of people offer information about

them: costly apparel, bows and silks compared to dull and functional clothes. The uniformity, underpinned by the colour, communicates a feeling that this scene is frozen in time. The people are arrested in their steps and conversations. The funnelling perspective dominates the painting, and despite the static quality, we read foreground, middle ground and background as a sweeping vista.

Preceding pages left;
Winifred Margaret Knights (1899-1947), *A Scene in a Village Street with Mill-Hands Conversing*, 1919, tempera on canvas relined on board, 914 x 1220 mm (LDUCS-5524)

Right:
Winifred Margaret Knights (1899-1947), *Study for 'The Deluge'*, 1920, watercolour over pencil, 268 x 348mm (LDUCS-6647)

John Robert Cozens's (1752 - 1795), starting point was Leonardo's remark that the artist could seek contradictions in the dappling and blotches of an old wall - could seek in fact, inspiration in natural accident. Cozens went the next step on; should not the artist create an accident as nature does? I feel this is extremely important because it imputed to the artist an operation which is analogous to nature - he no longer depends on nature, he makes nature - he is nature in a sense. The typical kind of form of generation that he recommended was the semi-accidental blob which you can make on a piece of paper if you stipple it, or sponge it, or dapple it with your brush, or even splash it, having only the most general idea of your landscape subject in mind. Some of these blobs he made with a brush, they are marvelously evocative, non-specific pure brush shapes, which he would then proceed to analyse and paint from as if his accidents were the subject of his picture...he would then proceed to study the blob, rationalise it, and draw from it as if the studio accident was the subject of the image. He had still another trick, he crumpled the paper up, let his blob fall on the crumpled paper, then when the ink was dry, spread it out, iron it flat again and that provided this kind of stratification of striation, this sort of plane arc, criss-crossing of the paper which again he used for the subject...he is using accident to cap possibilities which are profoundly more unexpected, more deeply natural to the imagination than any conscious purpose could be. It is still I think interesting, because in a sense it is not pure caprice and though he never said this, it is an aspect of natural truth, the folding of the crumpling of his sheet of paper is analogous to the crumpling of rock. The folds of rock shape and the ink that falls upon the crumpling of the paper is analogous to the light and shadow of nature as it falls on geological shape.

Those of you who have not come to these lectures before, will see, that the correct theme of them is how art keeps laying a little egg like a human fly under the skin of the convention, an egg which can stay there for centuries, to hatch out when the situation is ready for it and turn the whole organisation upside down into a different kind of thing.

Sir Lawrence Gowing (1918-1991), Slade Professor (1975-1985), lecture manuscript 7/7/14 & 7/7/2, UCL Special Collections

There is one anecdote I love because it sums up for me the incredible authority and timelessness of drawings. I was at the Slade teaching around the early 1990s and having a cup of coffee with a colleague, a wonderful tutor and artist, Norman Norris. We were looking at a photograph that was on the front page of the Times newspaper. The photograph showed some spectacular cave drawings of bison and deer that had been recently discovered in the south of France. Drawings were estimated as being 30,000 years old. Norman was silent and thoughtful for some time. Then he turned to me and said: 'Has drawing got any better?'

Dame Phyllida Barlow RA, was a student at the Slade from 1952-56, teaching there from 1983-1989. *Bad Copies: the drawings of Phyllida Barlow*, Henry Moore Institute Essays on Sculpture 65, 2012, p. 32.



This page is signed and numbered by Slade
artists on the editioned copies.



/150

IJ

m.w. Jude



The Leopard-Lady.



K

Unkwork



T



UV



6

L



M

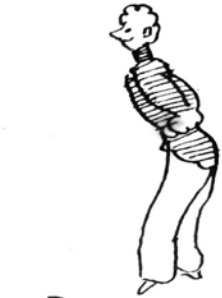


W

? No also



*Hedricham
Hoyubun*





C

U. S. K. B.

LIST OF WORKS	p. 18	p. 25	p. 32
	Neil Jeffries	Peter Davies	Giles Corby
p. 10	<i>Aeroengineer</i>	<i>Aftershock</i>	<i>Covid nights</i>
Des Houghton	Pencil, paint on various	Painted paper collage	Insomnia
<i>Untitled</i>	paper, glue		
Charcoal on paper		p. 26	p. 33
	p. 19	Jo Volley	Naira Mushtaq
p. 11	Kate Hopkins	<i>Tonal Studies for</i>	<i>15_07_1962</i>
Benedict Drew	<i>Buns</i>	<i>'Fields Purple'</i>	Oil and collage
<i>It ain't all good</i>	Pastel on paper	Iron Gall inks -	
Digital drawing		Hampstead Heath	p. 34
	p. 20	Galls collected and	Egidija Čiricaite
p. 12	Pheobe Unwin	made 22/03/20 -	<i>Wa-ter-lioné</i>
Kasia Depta - Garapich	<i>untitled, 2022</i>	21/08/20	Ink and mecanorma on
<i>Family Album</i>	Watercolour, acrylic		paper
Paint markers on giclee	paint and pastel on	p. 27	
print	pastel ground on yellow	Graham Gussin	p. 35
	lined paper	<i>Vast Unseen</i>	Katrina Palmer
p. 13		<i>Dimension</i>	030122
Kate Bright	p. 21	Ink and watercolour on	Marker pen on lined
<i>I Am Banksia (I Am</i>	Sabrina Hasan	paper	paper
<i>Series)</i>	<i>Zayut</i>		
Pencil on paper	Biro on paper	p. 28	p. 36
		Liz Rideal	Holly Hendry
p. 14	p. 22	<i>Iris (old-fashioned?)</i>	<i>You might have seen</i>
Ian Rowlands	Sandra Smith	Ink and watercolour on	<i>her limbs soften</i>
<i>Fteneghia</i>	<i>Room at Valhalla</i>	cotton rag	Pencil on paper
Pen and ink wash	Ink and photocopy		
		p. 29	p. 37
p. 15	p. 23	Jack Strange	Patrick White
Melanie Counsell	Dryden Goodwin	<i>Friendly Reminder</i>	<i>Sorry</i>
<i>untitled</i>	<i>1 of over 1000 drawings</i>	Ink on paper	Electromagnetic
Spray paint	<i>from Breathe:2022</i>		resonance through
	<i>- drawing 136 of</i>	p. 30	glass
p. 16	<i>Rosamund Adoo-Kissi-</i>	Simon Faithful	
Gary Stevens	<i>Debra</i>	<i>Drawing #1290:</i>	p. 38
<i>Untitled</i>	Pencil on paper	<i>Balcony Honeysuckle</i>	Sarah Pickering
Pencil on paper		Digital drawing, 2022	<i>Rubber Stamps from</i>
	p. 24		<i>the Slade Archive</i>
p.17	Jayne Parker	p. 31	Ink on paper
Andrew Stahl	<i>Petal forms</i>	Lisa Milroy	
<i>Inner World</i>	Pencil on paper	<i>Loose Wearing</i>	
Ink and crayon on		Acrylic and fabric	
paper		collage on canvas	

p. 39
Karin Ruggaber
Untitled
Fabric tape and safety pin

p. 40
Kreider + O'Leary
A Beginning
Pigmented salt crystals, pencil
on paper

p. 41
Madelynn Green
After Party
Graphite on paper

p. 42
Thomson & Craighead
Common Era, 2016
Digital image

p. 43
Nadia Hebson
DG2022
Watercolour and paper

p. 44
Sharon Morris
Gwbart
Watercolour on paper

p. 45
Onya McCausland
Untitled (Folded)
Graphite on Somerset

p. 46
Kieren Reed
Study of social sculpture
Pencil on graph paper

p. 47
Estelle Thompson
For L And The Fragility Of It All
Red chalk on cold press Cotman
watercolour paper

p. 48
Lesley Sharpe
Iadh
Digitally manipulated
decalcomania

p. 49
James Keith
Tabby
Tape on paper

p. 50
David Burrows
Vampire Kinship Diagram
Digital image

p. 51
Judith Goddard
150 Dangerous Curves
Graphite on archival inkjet

p. 52
Susan Collins
*Looking Back to The Future:
Slade 1871 - 2171*
Digital collage



This book is published to mark 150 years of drawing at the Slade School of Fine Art and to coincide with the Slade's 150th Anniversary October 2021 - December 2022

Text by Liz Rideal
Images © the artists

UCL Art Museum is part of UCL Culture, works from this collection are copyright unless otherwise stated.

Dust jacket:

Slade signing-in book cover (1909 - 1911)

Flypapers front and back and inside marginalia:

Slade signing-in book (1897, 1908, 1927, 1929, 1930, 1931, 1932)* © UCL Special Collections.

*A bespoke hand bound signing-in book was provided at the front door of the Slade for students to sign in daily. This practice continued until the Covid-19 pandemic, March 2020.

p. 4 (M.Kemp, (Ed.), Selected and Translated by M.Walker and M.Kemp, *Leonardo on painting: an anthology of writings by Leonardo da Vinci with a selection of documents relating to his career as an artist*, Yale University Press; New Haven; London, 1989, p. 222) Based on MS BN 2038 27v.

Liz Rideal would like to thank Ron King of Circle Press; the Dean of Arts and Humanities and Slade Director for financial support of the project. Sandra Smith whose Slade Drawing Courses provided the shape of the book's subject matter and Pippa Connolly who worked on the first incarnation of the text and images. Andrea Fredericksen and the staff at UCL Art Museum, Colin Penman and staff at UCL Special Collections. Slade colleagues Jenny Goh, Thomas Jenkins, Kate Rowlands and all the artists who donated drawings. Andrew Ellis and Andrew Shore at ArtUK. Invaluable help

and advice also came from Anthony Fothergill, Michael Helston, Wendy Kristianasen and Lawrence Normand.

Thanks especially to Lesley Sharpe who has made working on this project a pleasure.

We dedicate this book to Billy Sharpe and Kate Melvin (1958-2022)

We thank all the individual artists and all the copyright holders for their permission to reproduce the works of art. Exhaustive efforts have been made to locate the copyright holders of all the images included here and to meet their requirements. Any mistakes brought to my attention will be corrected in future publications and online.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without prior permission of the publishers.

Concept and organisation
Liz Rideal

Design and layout
Lesley Sharpe

Printed in London by Calverts Ltd
Published by Slade Press
Edition of 150

ISBN
978-0-903305-37-2



B Smith

K

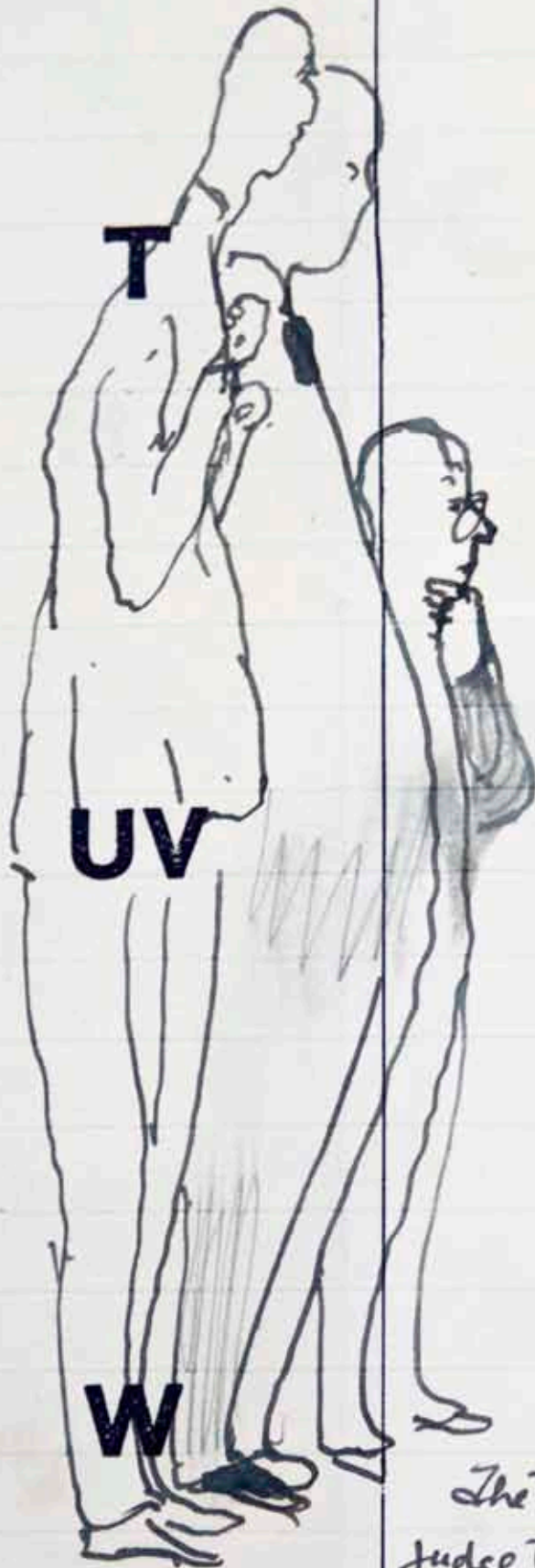
In kitchen
see Terry.

L

Sube.
R. W. London
H. Seed

M

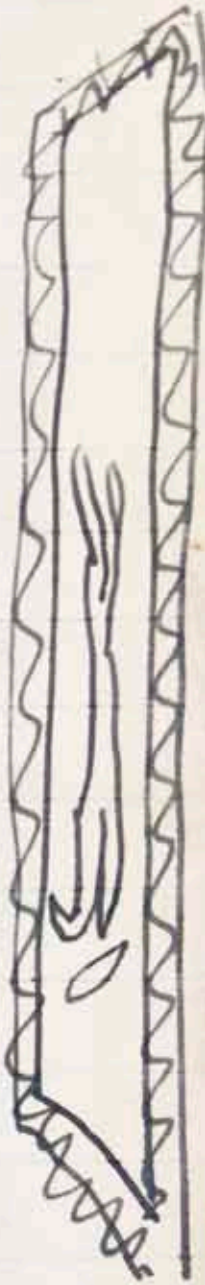
MacArthur
Judge
W. Seed
H. Seed



T

UV

W



The three musketeers
judge the summer
competition

Panel



88

it is painted as didel or whatever it is

for carbon to be carried in
and never brought back



B

W
d'Albovall

H

Farewell
Yam Yam an Doyyoyoy...

C

Coldstream
Colebrook
Catherine

IJ

Rommel Jackson
Mc Johnston

Kent

Koester.
Kent

D

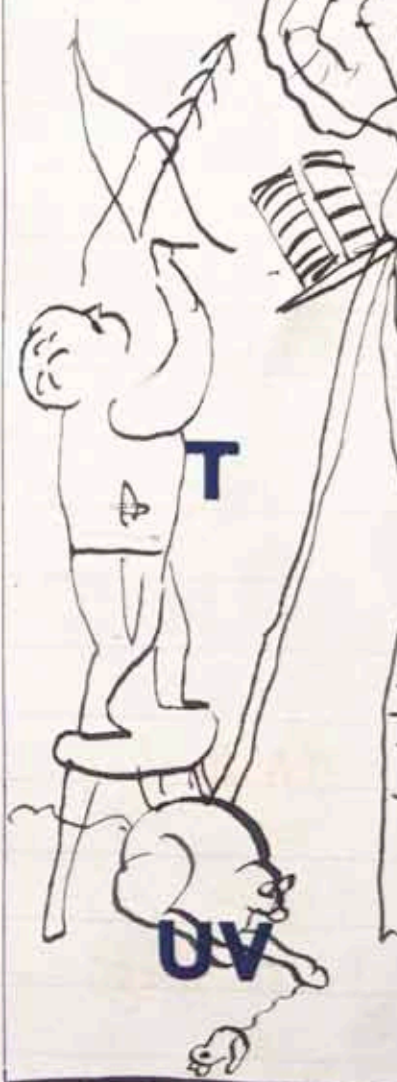
S. King
D.C.L.

L

Coland **R**ogers
M. Reynolds

S

Shepherd



T

UV



Slade School
of Fine Art

UCL



S	P
---	---